



Siam Soo in her first 1921 appearance, with folding legs and red paisley skirt, was nearly one foot tall.

Photo courtesy Steve Leonard

SIAM SOO

She puts the   in Graf-on-la

Strikingly new and novel
Works on any phonograph
with a Columbia Record

by Ulises Beato

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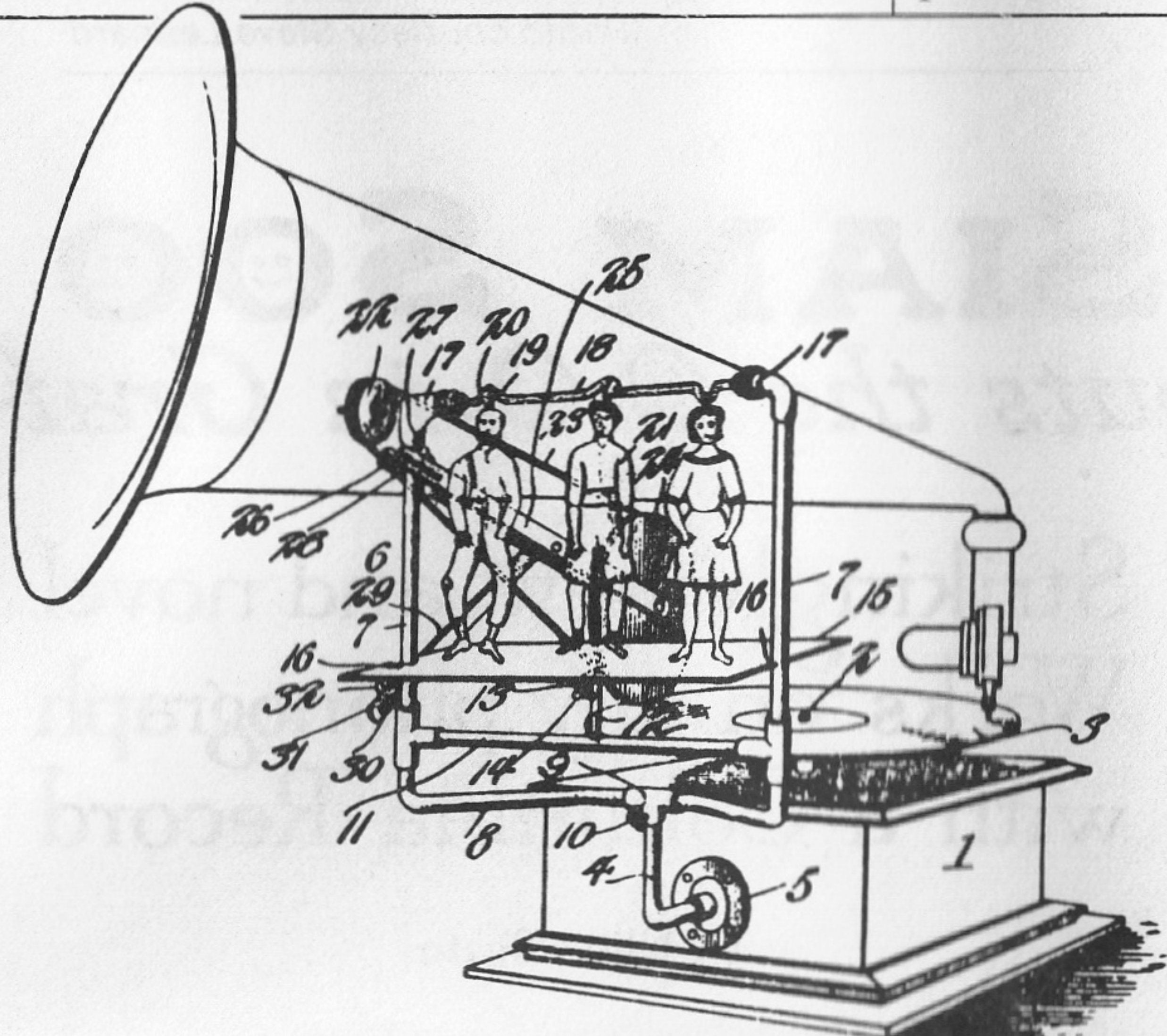
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DEAR APM:

Question: Can you date the three jig saw puzzles that Victor is known to have made?
N.T.D., Galveston, TX

Answer: According to the July 15, 1922 issue of *The Talking Machine World*, the circular puzzle showing a Victrola record and numerous Victor artists was just introduced at a Jobbers Convention at Atlantic City, NJ, and was supplied to dealers below cost (\$15/1000). However, there is another rectangular puzzle showing an elegant couple confronted by hordes of miniature Victor artists in their own living room (8¾" x 8 1/16"). This has a copyright date of 1922 on the edge of the puzzle. The third known puzzle was actually produced by RCA-Victor in 1933, was the largest yet (13" x 9¾"), and showed Nipper with the trademark Gramophone. Some of the pieces are even shaped like Nipper and the Gramophone! No other US company is known to have used jigsaw puzzles. Considering the fragility of early 78s, it must have been a brave advertising department to risk reminding customers that their records might sometimes end up in pieces! □

George T. Hall
Patented Oct. 26, 1909.
APM



938,318.
G. T. HALL.
PATENTED OCT. 26, 1909.
APM

SIAM SOO: She Puts the Oh!-Oh! in Graf-o-nola!

For many years, Siam Soo has been somewhat of a mystery to the few collectors who have been fortunate enough to find her. Though the queen of all talking machine dancing dolls, she has had the most obscure history of any of her dancing counterparts. Despite her tropical costume, she reveals little to her lucky owner, perhaps a small paper label clinging to the bottom of her wooden base, and once in a while, her original storage or shipping box. These items reveal only that she was made by the Morton E. Converse & Son Co. of Winchendon, Massachusetts and was sold exclusively by the Columbia Graphophone Co. A 1909 patent date and number also appear on the boxes, leading many collectors to mistakenly assume that she was first manufactured around that time. But who really invented her, when she was actually made, her connection to a number of Columbia 10" discs, etc. are here uncovered for the first time.

My interest in Siam Soo began a few months ago when I attended a toy show in Miami, Florida where I live. Amidst the airplanes, Erector sets, and the like, I came across this very doll almost beckoning to me. I had heard of her before but didn't expect to have one of my own so soon. The dealer and I agreed on a price and she quickly joined my collection. True, it had some minor problems (missing forearms, skirt, and metal base supports), but the mechanism was sound and with the help of fellow collector Dennis Back, who specializes in phonograph dolls, restoration seemed quite possible. I soon contacted APM to learn more, and Allen Koenigsberg suggested it was clearly time to write an article on her, since there was little reference material on her in doll books and nothing in phonograph sources; however, collecting interest was high and APM did not have a story on dancing dolls (Rastus, etc.) since Vol. I, no. 4. We both proceeded with additional research.

Standing at 11½" high, Siam Soo (her name has no particular meaning in the Thai language) was one of the largest phonograph dancing dolls ever made in America. An earlier figure (perhaps the first of its type), of undetermined size, was made by H. Lange's Successors of London in 1908, but nothing is known of her. Soo's movements are the most intricate and lifelike of all, and in my opinion, she is the most beautiful as well. Her wooden face is hand-painted, and no two will be found exactly alike. Her headdress is

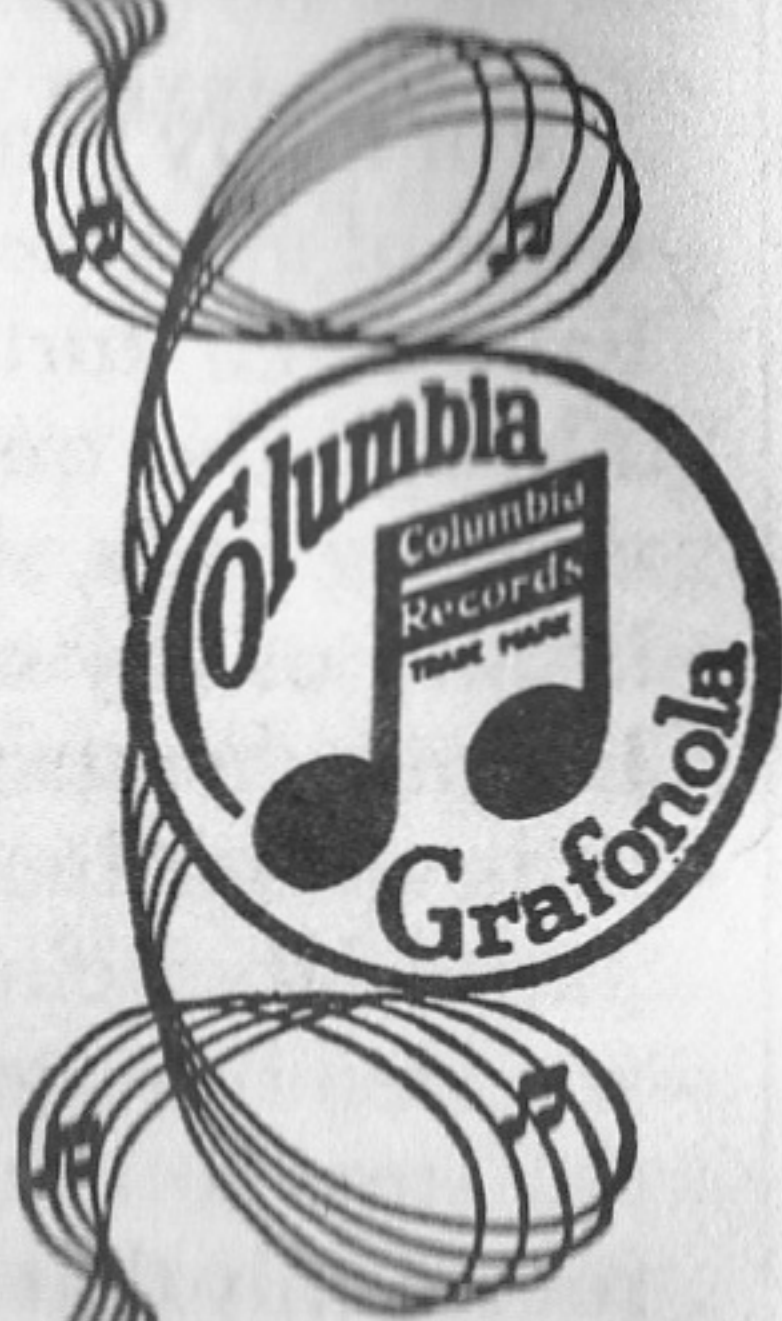
scarlet red with striking gold ornamentation. Her skirt, measuring 5½" deep, came in at least three different prints: one is camel-colored and resembles light burlap, one is a red and black buffalo plaid, and one is a beautiful colored paisley. The skirts are basically a simple rectangle with a white lace-style drawstring in the upper long edge that ties around the doll's waist.

There were apparently two different versions of the base mechanism, both pictured on their appropriate boxes; the first had folding legs with counter-balanced spring-tension screws to support the wooden block above the turntable, and the second had two rigid ¼-inch diameter steel rods with adjustable rubber cups designed for the same purpose. These legs were threaded where they entered the base and had to be removed for shipping in her box. The folding-leg model, with flat-style supports, had a substantial steel centering bracket for positioning over the spindle, and the rigid-leg model had a light-weight tin clip which was prone to damage. In both models, the doll's forearms are joined to each other in a raised position with a small bent wire, looped in the middle. A thin black and white cord runs through the head and controls the motion of her hands. Every one of her joints function - her head turns from side to side, her torso moves in opposite direction from her head, as well as vertically, and her arms move up and down, jointed at the shoulders and elbows. All of this action is generated by a 3-inch metal and rubber wheel which makes perpendicular contact with the record label surface and transmits the energy via a hidden rigid wire behind the doll.

But where did this complicated, but workable, mechanism get its start? The patent date which appears on the base label gives only October 26, 1909, but research showed that this was Patent No. 938,318, issued to George T. Hall of Weatherford, Texas. The '449,060' on the box is the *serial no.* of the patent, something rarely used outside of the patent office itself. Hall filed his patent application on August 18, 1908, and showed his mechanism capable of operating three (non-Oriental) figures simultaneously. The main patentable feature seems to have been the vertical wheel transferring the turntable energy via a pulley to a rotating indented rod which alternately raised and lowered the figures. The entire apparatus was shown securely attached to an outside horn phono-

"Siam Soo," the great Oriental song fox-trot played by The (always) Happy Six, with a song interpolation, is sure to be a seller. Have you ordered a big supply? A-3379.

Columbia Graphophone Co.
NEW YORK



graph. The mysterious "other patents pending" on Soo's shipping box soon turned out to be an award date of June 17, 1919. This additional patent was granted to John M. Foster of Fulton, NY and was numbered 1,307,121. It shows additional details which were not used by the manufacturer, but was perhaps designed to discourage possible competition (US patent law did not require the inventor to actually manufacture his invention). Foster had applied for his patent on August 27, 1917, which strongly suggests that the doll was first made *after* this date.

But who was the manufacturer? At first, we assumed the "Converse" label referred to the still existing company that makes rubber footwear. But a call to the Reading, Mass. address proved fruitless, and we turned more successfully to the Winchendon Historical Society in Massachusetts. We learned that Morton E. Converse had come to the Winchendon area from New Hampshire in 1878 and started a small woodenware business with Orlando Mason. A scheme to provide miniature dishes as a premium with their collar boxes soon launched them into the fulltime manufacture of toys. This partnership lasted about ten years and Morton then teamed up with his uncle Alfred E. Converse. By 1888, the firm name was changed to Morton E. Converse and Co. As its fame grew, the wooden toys of the Converse Co. won prizes at the World's Columbian Exposition at Chicago in 1893. Ten years later, their factory covered over 4 acres and more than three million feet of lumber were being used annually in the production of toys, making the company one of the world's largest and finest toy manufacturers. Among their specialties were hobby horses, toy trunks, and drums. They even had their own in-house color lithography presses. At some unspecified time soon afterwards, Morton's son Atherton joined

the firm, giving it the name found on the Siam Soo box - Morton E. Converse & Son Co. Then in 1917, Morton died and Atherton took over the company (keeping the new name) until his own retirement in 1931. Three years later, the company was bought out by the Winchendon Furniture Co., but the original chimney with the Converse name still stands to this day.

According to officials of the Winchendon Historical Society, Converse was known to manufacture in the twenties a "Flexy Doll" - a jointed wooden doll designed by Helen Sargent Hitchcock and Lucille Patterson Marsh - but they had no catalog listings or illustrations. We are pursuing additional leads along these lines with Ursula Mertz, and Dorothy & Jane Coleman, authors of the Coleman Doll Encyclopedia, but the 1926 date and children's market does not suggest any direct connection with Siam Soo.

The wood and cardboard box containing Siam Soo (13" x 4½" x 4½") displays other clues as well. For example, one of the box styles has a short story accounting for Converse's entry into the Siamese doll business:

An American traveler in Siam visited the King's Harem and was attracted by the unusual motions of the King's dancers. A model was made by a Siamese toy maker and adapted by Morton E. Converse & Son Company to play on the Columbia Grafonola — or any other disc phonograph.

The dancers in the King's Harem have their frocks gilded to indicate royalty and their faces are covered with a heavy paste to conceal any facial emotions, this depending solely on the motions of the dance.

Siam Soo is true to all these details and the motion of her dancing is strikingly similar to that of the Royal Siamese Dancers in the King's Harem.

SIAM SOO



Lyric By

Sidney F. Lazarus

Music By

Otto Motzan & M.K. Jerome

*Adapted From The Harem Dance
Of The Royal Court Of Siam*

"SIAM SOO"
COLUMBIA RECORD
- NO. A-3379 -

Waterson, Berlin & Snyder Co.
STRAND
THEATRE
BUILDING
NEW YORK

By the time of Rama VI's reign (1910-1925), the traditional royal harem no longer existed in Siam (Thailand after 1939), as the power of local regents had yielded to the centralized Buddhist monarchy. Rama VI (grandson of Mongkut-Rama IV, who was immortalized in the musical "The King and I") was a confirmed bachelor for most of his life and strongly advocated monogamy for the aristocracy and himself. However, in the Fall of 1920, the death of his mother and one of his brothers led to a temporary revival of palace social life and dancing (and his own engagement). It is possible that Mrs. Meehan, the "American traveler" referred to on the Siam Soo box, was in Bangkok during this brief resurgence of an ancient custom, one that Americans seemed eager to assign to the Siamese, who alone of the peoples of SE Asia, had not been colonized by Britain or France.

A few Columbia Records particularly appropriate as accompaniment to Siam Soo



Dardanella.....	Prince's Dance Orchestra.....	A. 2851	Blues.....	Ted Lewis' Jazz Band.....	A. 2814	Bluin' the Blues.....	Wilbur Sweatman's Jazz Band.....	A. 2688
Karavan.....	Guido Deiro.....	A. 2931	Bo-La-Bo.....	Ted Lewis' Jazz Band.....	A. 2798	Has Anybody.....		
Afghanistan.....	Prince's Dance Orchestra.....	A. 2883	Wondring.....	Ted Lewis' Jazz Band.....	A. 2857	Seen My Cor- rine?.....	Wilbur Sweatman's Jazz Band.....	A. 2663
India.....	Yerkes' Novelty Five.....	A. 2798	Je ne sais, Pa Pa.....	The Happy Six.....	A. 2304	Kansas City Blues.....	Wilbur Sweatman's Jazz Band.....	A. 2768
Sand Dunes.....	Fuller's Rector Novelty Orch.....	A. 2697	My Man.....	Yerkes' Jazzerimba Orchestra.....	A. 6166	The Snaky Blues.....		
Hindustan.....	Natal Reserve Band.....	A. 2627	I'll See You in C-U-B-A.....	Ted Lewis' Jazz Band.....	A. 2927	Hula Blues.....	Ted Lewis' Jazz Band.....	A. 3306
That Riga-Liga.....	Ted Lewis' Jazz Band.....	A. 3329	Railroad Blues.....	The Happy Six.....	A. 2929	Out of the East.....	Earl Fuller's Orchestra.....	A. 2686
On the Streets of Cairo.....	Art Hickman's Orchestra.....	A. 2811	Sudan.....	The Happy Six.....	A. 2934	O (On).....	Ted Lewis' Jazz Band.....	A. 2844
Cairo.....	Art Hickman's Orchestra.....	A. 2859	When My Baby Smiles at Me.....	Ted Lewis' Jazz Band.....	A. 2908	Sweet Siamese.....	Earl Fuller's Orchestra.....	A. 2712
La Veeda.....	Art Hickman's Orchestra.....	A. 2972						
But.....	Wilbur Sweatman's Jazz Band.....	A. 2994						

A few Columbia Records particularly appropriate as accompaniment to Siam Soo



A. 2994 10 in.	But Think of Me Little Daddy	A. 2663 10 in.	Has Anybody Seen My Corinne Dallas Blues	A. 2813 10 in.	The Hesitating Blues Those Draftin' Blues	A. 2813 10 in.	Art Hickman's Orchestra
A. 2910 10 in.	Dance-O Mania	A. 2662 10 in.	Bluin' The Blues	A. 2815 10 in.	I Ain't Gonna Give Nobody None of this Jellyroll	A. 2815 10 in.	Sweatman's Jazz Band
A. 2910 10 in.	Slow and Easy	A. 2792 10 in.	Fingertail Blues	A. 2816 10 in.	Hello, Hello	A. 2816 10 in.	Sweatman's Jazz Band
A. 2910 10 in.	Chili Bean	A. 2792 10 in.	Ja Pol	A. 2817 10 in.	Just Like The Rose	A. 2817 10 in.	Paul Biese Trio
A. 2910 10 in.	Bella of Monterey	A. 2792 10 in.	Rainy Day Blues	A. 2818 10 in.	When You're Alone	A. 2818 10 in.	Ted Lewis' Jazz Band
A. 2910 10 in.	Fair Out	A. 2792 10 in.	That's Got 'Em	A. 2819 10 in.	When My Baby Smiles At Me	A. 2819 10 in.	Kentucky Serenaders
A. 2910 10 in.	Gypsy Moon	A. 2792 10 in.	A Good Man Is Hard To Find	A. 2820 10 in.	River of Washington Square	A. 2820 10 in.	Yerkes' Southern Five
A. 2910 10 in.	Lined of Me	A. 2792 10 in.	I'll Say She Does	A. 2821 10 in.	Railroad Blues	A. 2821 10 in.	The Happy Six
A. 2910 10 in.	That Riga-Liga Lee	A. 2792 10 in.	Lucille	A. 2822 10 in.	Shake Your Little Shoulder	A. 2822 10 in.	Ted Lewis' Jazz Band
A. 2910 10 in.	Carreras	A. 2792 10 in.	Blues	A. 2823 10 in.	Somehow	A. 2823 10 in.	Morrison's Jazz Orchestra
A. 2910 10 in.	Palastina	A. 2792 10 in.	India	A. 2824 10 in.	I Know Why	A. 2824 10 in.	

The highest record number on the left-hand box (showing Soo with folding legs) is A3329 (Feb. 1921); the highest number for the right-hand box (showing a rigid-leg Soo) is A3349 (Mar. 1921). Siam Soo will work with A6166 ("My Man") actually a 12" number!

Fortunately, we were able to learn the identity of this "American traveler." She was Mrs. Florence Burgess Meehan, a member of the Bray-Powell expedition, who visited the Bangkok Palace in 1920. Despite the fact that women in the US had just gotten the right to vote, and Siam's aristocracy frequently practiced polygamy, Mrs. Meehan (according to the March, 1921 issue of *The Talking Machine World*), had a Malayan boy make a wood carving of the dancers (so much for the "Siamese toy maker") when she returned home through Java. Two years later, the Gramophone Co. (HMV) of England actually sent their own personnel to make commercial recordings of King Rama VI and a number of native Siamese artists.

Since most of the Siam Soo boxes prominently displayed many Columbia 10" titles, it may be inferred that Soo was intended to stimulate sales of their own records. The panel heading read "A few Columbia Records particularly appropriate as accompaniment to Siam Soo." The boxes which pictured her with rigid supports list both sides of 18 records for a total of 36 titles, but the boxes with folding legs list one side each from 28 *different* records. Many of the records featured the newly emerging jazz (with its modern spelling), with a sensible emphasis on Oriental-style songs (still popular since 1915), such as *Dardanella* (A2851), *Karavan* (A2931), and *Sweet Siamese* (A2712). No record listed on a box has been found dating later than A3329 (released Feb. 1921) or A3349 (released Mar. 1921).

Mysteriously, however, Columbia eventually stopped listing these 'appropriate' titles on the boxes, and by May of 1921, had already released a record with music by Otto Motzan and M.K. Jerome and lyrics by Sidney F. Lazarus entitled "Siam Soo" (recorded from the musical composition on Feb. 8, 1921 by Yerkes Happy Six, with a vocal by Frank Crumit, catalog no. A3379, matrix no. 79717-2). Only one take was released and it was always backed with the Hawaiian Blues selection, "Make Believe"). The lyrics are not credited on the record. It would seem that the doll had failed to stimulate sales of the listed records and the supreme irony had occurred - the record was now designed to stimulate sales of the doll! An all-day search of microfilm rolls at Lincoln Center in NYC luckily turned up the original sheet music which was copyrighted on March 19, 1921. Most of the words were the same as the record, but there were some differences:

SIAM SOO

In Siam, where strange things they do,
There lived a girl named Siam Soo,
Who shook a wicked shoulder when
she danced.

She had the cutest jiggle,
and when she'd start to wiggle,
She'd put the men around her in a
trance.

Siam Soo, Siam Soo, she makes the
men so nervous it's a shame.
She kept four Kings in waiting,
While she was syncopating.
She was so fascinating that the men
were not to blame.

She was full of vim and vigor,
And goodness, what a figure,
Men looked at her and then forgot to eat.

With a strange Egyptian shiver,
She would make each muscle quiver,
Siam Soo, you're an Oriental treat.

[on record, but not in sheet music]:
Her gait was great, you know it,
She didn't fail to show it.
Men looked at her and then forgot to eat.

She was always in condition,
She even shook her disposition.
Siam Soo, you're an Oriental treat.

[in sheet music, but not on record]:
In Siam far across the sea,
Soo will go down in history,
With those who made their marks
with brawn and brain.

She had lots of endurance,
but carried much insurance,
Against undue exposure or a sprain.

The attractive sheet music was published by Waterson, Berlin & Snyder, where Otto Motzan was the house pianist. The record is, for reasons unknown, fairly rare today, perhaps rarer than the doll itself. It was advertised briefly in the *TMW*, listed in Columbia's catalogs for at least a year, sold for 85¢ each at first as a 10" blue-label record, but the price had dropped by April 1922 to 75¢ apiece. Any collector intending to play this record with the doll in position should take care to protect the label area with a circular rubber cut-out so that the vertical wheel

Nov. 27, 1923.

1,475,222

A. D. CONVERSE

DANCING DOLL

Filed Feb. 25, 1921

2 Sheets-Sheet 1



FIG. 6

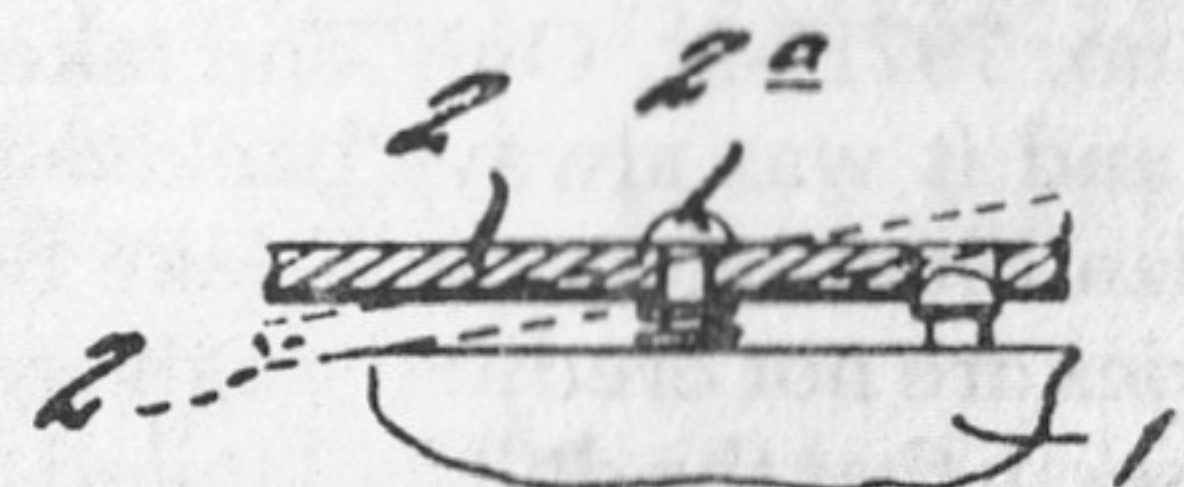
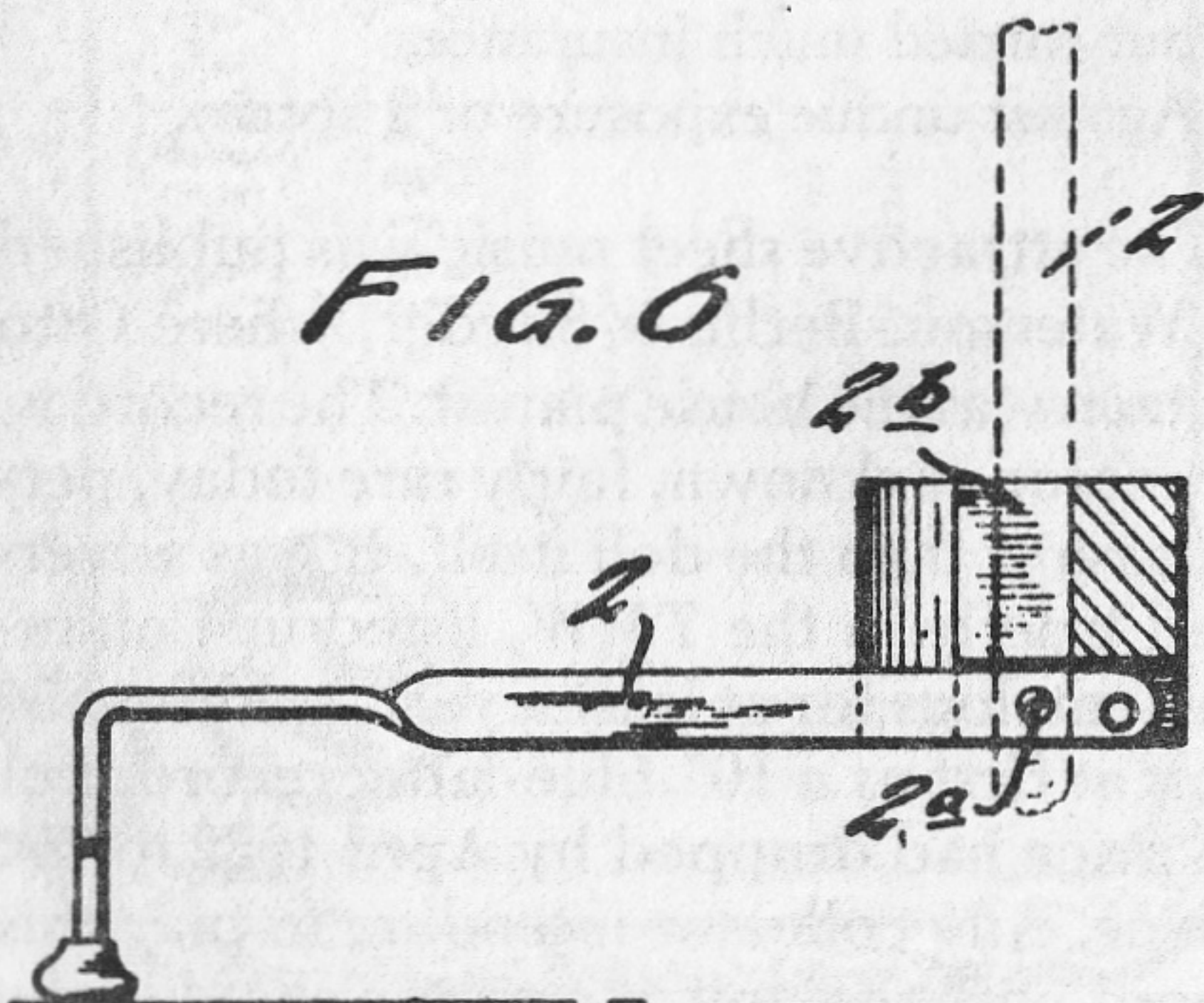
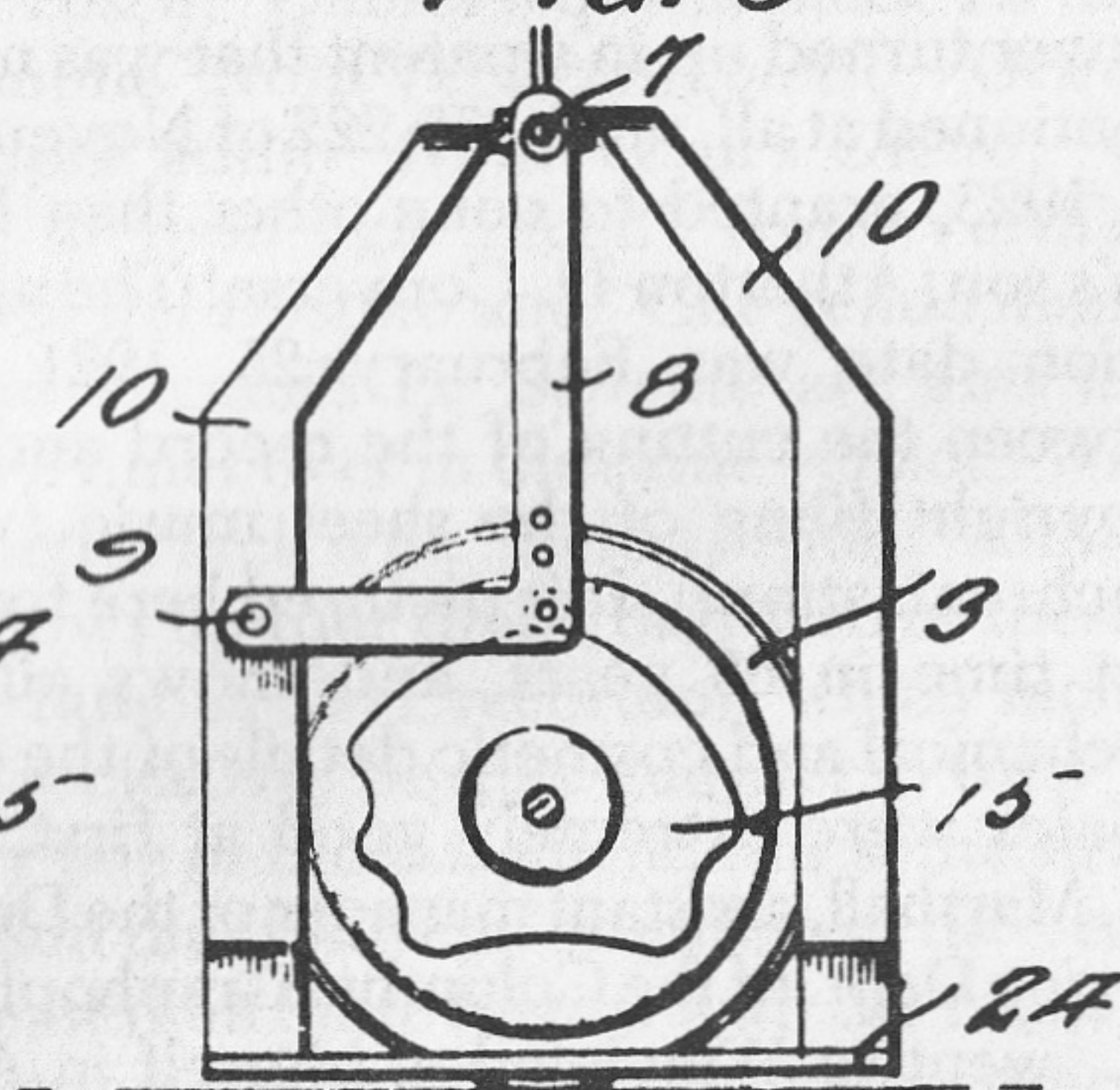
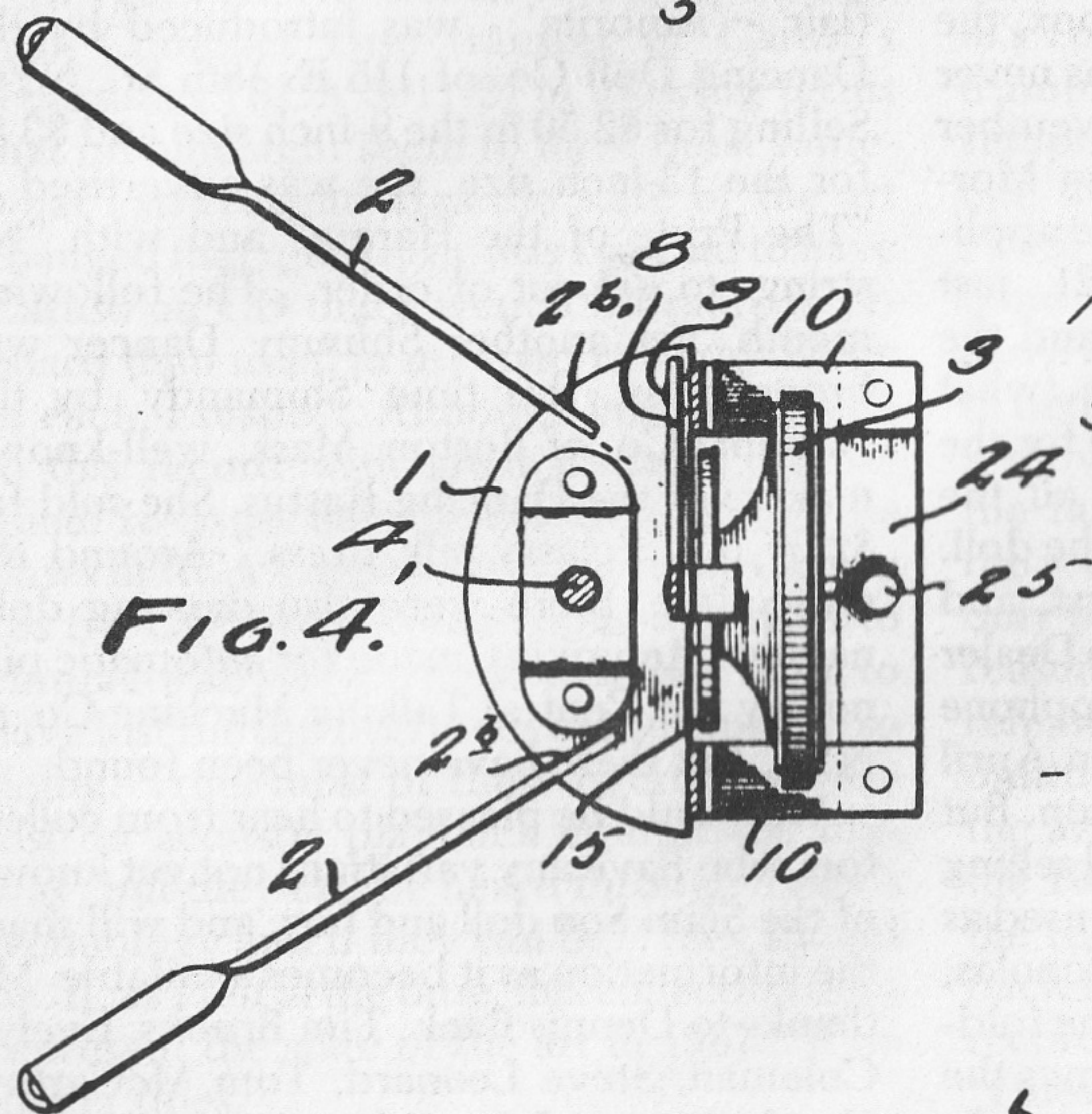
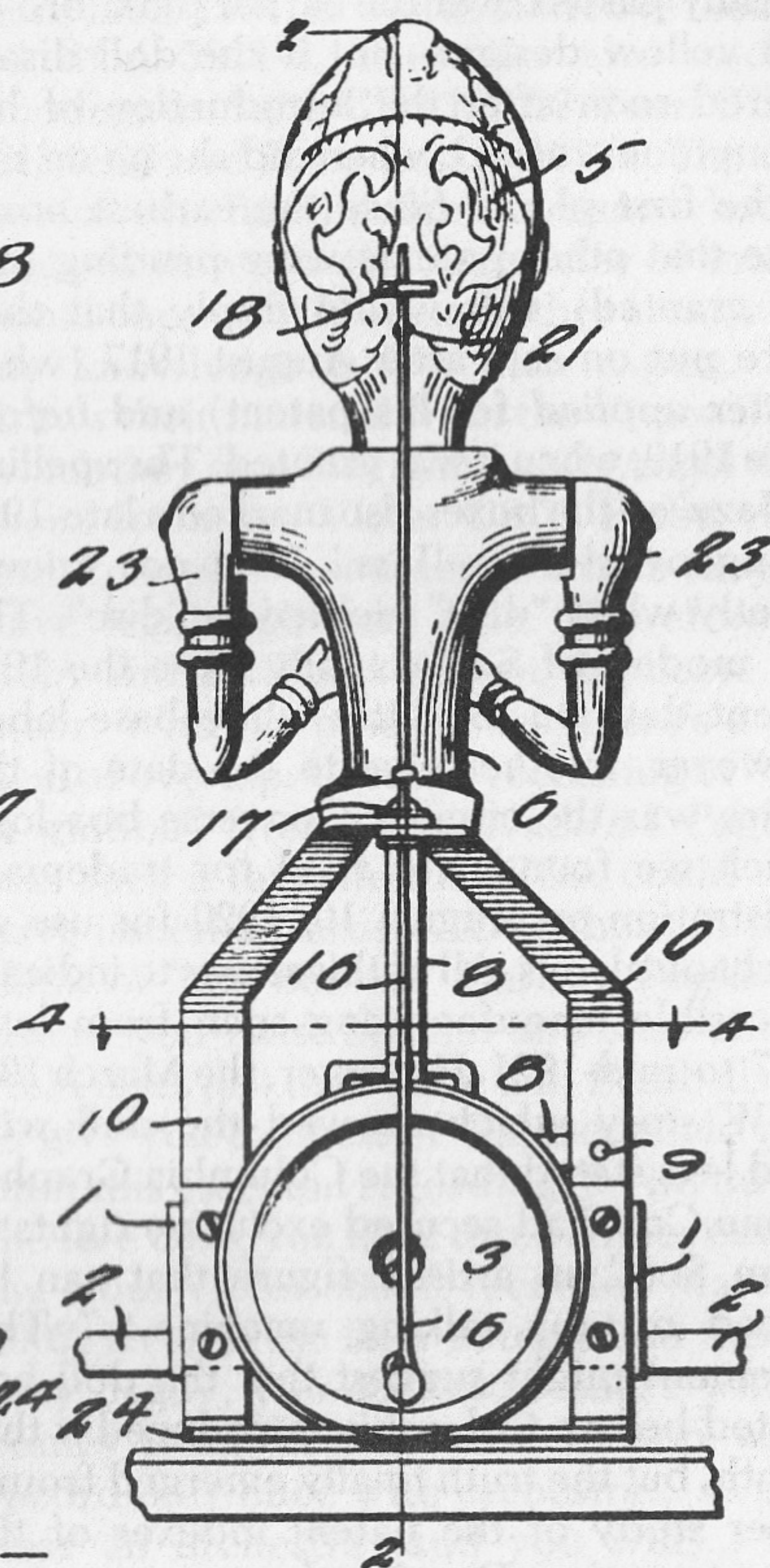
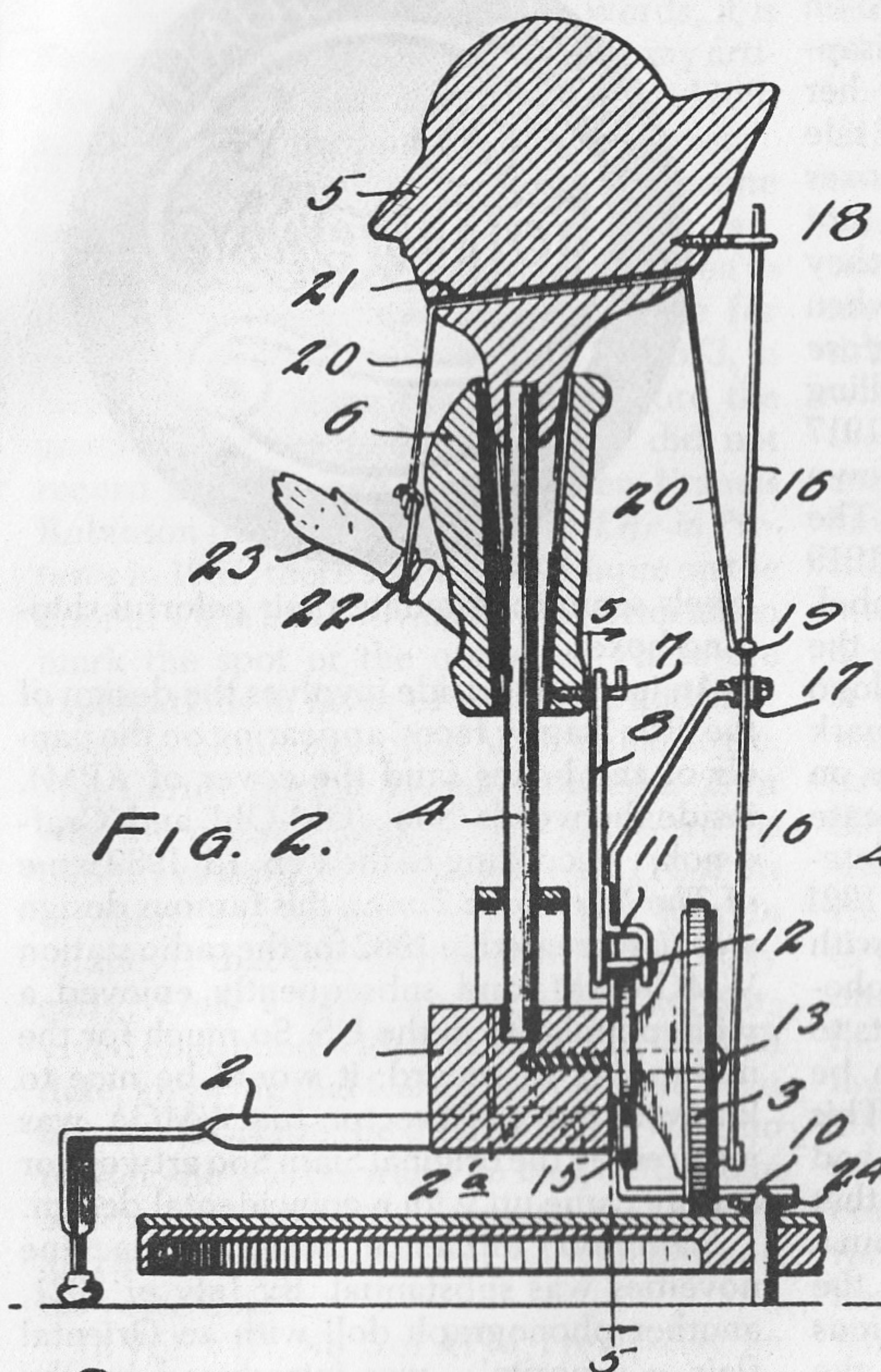


FIG. 7.

Inventor
Atherton D. Converse

By Spear, Middleton, Donaldson & Hall
Attorneys



Inventor
Atherton D. Converse

By Spear, Middleton, Donaldson & Hall

does not deface the label during play.

The last style box lists no records at all, and is printed in plain black and white ink. One example even has the simplified panels literally pasted over the earlier pink, brown and yellow designs. But if the doll disappeared soon after the introduction of her eponymous record, when did she go on sale in the first place? Since the earliest boxes state that other patents were pending (not yet granted), this would imply that they were put on sale after August 1917 (when Foster *applied* for his patent) and *before* June 1919, when it was granted. The spelling of 'Jazz' on the boxes also marked a late-1917 changeover from 'Jass.' It is not known exactly when "disk" yielded to "disc". The last models of Soo actually have the 1919 patent date on the little white base label. However, another clue to the date of the figure was the circular Converse box logo which we found was filed for trademark registration on August 10, 1920 for use on mechanical toys. All of this *seems* to indicate a possible manufacturing span from late-1917 to mid-1921. However, the March 1921 *TMW* story which showed the doll with rigid legs stated that the Columbia Graphophone Co. "had secured exclusive rights to 'Siam Soo,' an artistic figure that can be placed on any talking machine...." This statement might suggest that the doll had existed before Columbia introduced it that month, but the truth finally emerged from a closer study of the patent indexes of the early twenties. Despite the two previous patents appearing on the base and box, the answer turned up in a patent that was never mentioned at all, no. 1,475,222 of November 27, 1923, granted to none other than Morton's son, Atherton D. Converse! The application date was February 25, 1921, just between the cutting of the record and the copyright filing of the sheet music (what synchronization!). It is pictured here for the first time in 66 years, and shows all the mechanical and cosmetic details of the doll.

Sales were extremely good at first, and J.A. Marshall, assistant manager of the Dealer Service Dept. of the Columbia Graphophone Co., went to Winchendon himself in April 1921 to supervise increased production. But mysteries remain, such as the original selling price of the doll, whether it was ever used as a premium to encourage sales of Grafonolas, and why the patent drawings show the folding legs, whereas the *TMW* story shows the rigid legs. Interestingly enough, the dolls themselves and the design of their paper

Ser. No. 135,971. (CLASS 22. GAMES, TOYS, AND SPORTING GOODS.) MORTON E. CONVERSE AND SON Co., Winchendon, Mass. Filed Aug. 10, 1920.



Claims use since January, 1919.

labels seem to antedate their colorful shipping boxes.

An intriguing aside involves the design of the little 'happy faces' appearing on the panels of the boxes (and the cover of APM), inside the words 'Soo', 'Oh!-Oh!' and 'Graf-o-nola'. According to the Feb. 15, 1989 issue of *The New York Times*, this famous design was first created in 1962 for the radio station WMCA-AM, and subsequently enjoyed a wide popularity in the US. So much for the newspaper of record; it would be nice to know if the ad director for WMCA was inspired by the original Siam Soo artwork or simply came up with a coincidental design.

Siam Soo's influence on talking machine novelties was substantial. By July of 1921, another phonograph doll with an Oriental flair - 'Amorita' - was introduced by the Dancing Doll Co. of 115 E. 18th St., NYC. Selling for \$2.50 in the 9-inch size and \$3.50 for the 13-inch size, she was advertised as "The Pride of the Harem" and with "No strings to get out of order." The following month, yet another Shimmy Dancer was brought out, this time 'Shimandy' by the National Co. of Boston, Mass., well-known makers of the Dancing Rastus. She sold for \$2.50 in a "classy silk dress." Around the same time, there were also dancing dolls named 'Mewsikins' made for automatic pianos by the Central Talking Machine Co. of NYC, but these have never been found.

We would be pleased to hear from collectors who have any variations not yet known of the Siam Soo doll and box, and will share the information as it becomes available. My thanks to Dennis Back, Tim Brooks, Evelyn Coleman, Steve Leonard, Tom McCarthy, Ursula Mertz, Julia White, and of course Allen Koenigsberg.

FROM THE GOLDEN AGE: Back to Basics... Back to Caruso

Joe Klee

Today, as I am writing these words, it is February 27th. Usually, I don't date my articles, but this is February 27th — the 116th anniversary of the birth of Enrico Caruso.

The birth date of the greatest tenor, some would say the greatest singer, of his day, some would say of all time, has long been in doubt. The commonly accepted date for recent years has been Feb. 25 or 27, 1873, in Naples, Italy, some four years before the invention of the phonograph (he did not record until the age of 29). When Francis Robinson published *Caruso: His Life in Pictures* in 1957, there still was no plaque on the door of 7 Via San Giovannello agli Ottocalli to mark the spot or the occasion. There are explanations in favor of each date and they seem to come equipped with equal logic. Was Caruso born 2/25 and baptized 2/27 or was the correct birth date 2/27? Were his parents so thrilled that he survived (17 of his brothers and sisters died before him in infancy!) that they celebrated his birthday early? Only a later brother and sister survived childhood with him. I cling to the 27th date, knowing that Caruso savored the most out of a short life (he died in 1921). Well, no matter - he was born and he sang better than anyone else - and the acoustic technology and his worldwide audiences loved him and his voice dearly.

In Vol. VIII, No. 5 of APM, I reviewed the first Compact Disc transfer of Caruso's recordings (RCA 5911-2) in glowing terms that on hindsight seem to have been somewhat extravagant. Has the state of the art changed that quickly or was I so glad to have Caruso on CD that I went a bit more overboard than usual in my mad ravings? Some of each, I suspect. Although I can still listen to this record with great pleasure, subsequent re-issues have served to point out the flaws in RCA's reprocessing of these Caruso 78s for CD release. So anxious was RCA to eliminate all surface noise that they seem to have lost the top overtones of the music in so doing. True, most of these overtones were lost on acoustic playback equipment anyway, but they can be heard through today's technology and if they can be... they should be. If, as I felt at the time, this collection does represent the state of the art in 1987... it no longer does.

Caruso is now available legitimately on EMI/Angel CDH 761046-2 (the Milan ses-

sions 1902/1904) as well as the above mentioned RCA 5911-2. There are also so-called bootlegs on Suite CDS 1-5009, Pearl GEMM CD 9309 and Price-Less D 18371. The question of who has the rights to issue what gets bogged down in the intricacies of international copyright laws and other areas where my knowledge is less than expert. RCA draws their material from the Victor files to which they own the rights. AMI/Angel draws theirs from pre-Victor G&T, Pathe, AICC and Zonophone sources to which they also have legal right and title. Therefore, the RCA and EMI sets do not duplicate each other. With the other issues, there's a good deal of overlap. Caruso's recording of "Vesti la giubba" from Leoncavallo's *I Pagliacci* was such a favorite that RCA could never have issued a Caruso CD without it. If you think of "the best of" Caruso, *Pagliacci* is where you must begin... and sure enough, RCA does just that. Suite and Pearl, also out to give you the best of Caruso, could never omit this essential recording. So if you have the five CDs, you have three copies emanating from Victor 88061, recorded March 17, 1907. Even if the liner notes admit this only very cagily, you still know that's where it comes from. It is an aria Caruso was to record only once with orchestra... so if you hear an orchestra (and you will)... that's where they got it! "Recondita" from Puccini's *Tosca*, "Questa o quella" and "La donna e mobile" from Verdi's *Rigoletto*, "Ora e per sempre addio" from Verdi's *Otello*, "O tu che in seno agli angeli" from Verdi's *La Forza del Destino* and "Che gelida manina" from Puccini's *La Boheme* are also heard three times over in the same version. We are in better luck with "Celeste Aida." Although it shows up four times, only two of these are the famous 1911 recording which includes the recitative "Se quel guerrier io fossi" and only one of those is uncut. For some strange reason that I still can't figure out, the version released on Suite begins with the recitative, omitting the brass fanfare which precedes the aria. Somebody goofed! Pearl gives us the 1908 version with orchestra but without the recitative. EMI/Angel goes still further back for a 1902 piano-accompanied version recorded in Milan. "E lucevan le stelle," "Questa o quella" and "Vesti la giubba" are similarly repeated four times, but in more than one version.

Frankly, I'm a bit surprised there isn't more duplication. RCA is the only company which includes such prime examples of Caruso's singing as "Una furtiva lagrima" from *L'elisir d'Amore* (unfortunately in the rushed, orchestrally-accompanied version of 1911... I much prefer the more leisurely tempo of the piano-accompanied 2-sided version of 1904), "Rachel, quand du Seigneur" from Halevy's *La Juive* (a Caruso masterpiece) and "Je crois entendre encore" from Bizet's *The Pearl Fishers* which was so popular and sold so well that I swear I have come across it more often than any other Caruso recording during my various shellac searches. EMI/Angel is the only firm to give us "Studente udite" and "No non chiuder gli occhi" from Franchetti's *Germania*, recorded one month to the day after Caruso sang the world premiere of the opera at La Scala. That plus "Amor ti vieta" from Giordano's *Andrea Chenier* make for a program that abounds in rarities of the early pre-Victor, pre-Metropolitan, pre-American stages of Caruso's career. Pearl offers some rare opera recordings such as "Testa adorata" from the other *La Boheme* by Leoncavallo (not the famous one by Puccini) and almost the only canzoni on these five CD re-issues, including both "A vucchella" and "O sole mio". By limiting themselves to one composer, Price-Less cuts down the risk of duplication in their "Enrico Caruso Sings Arias of Giuseppe Verdi." They not only refrain from giving us a fifth "Celeste Aida", but they give us nothing from Verdi's tale of love between the Ethiopian Princess and the leader of the Egyptian army. They could have included the tomb scene with Caruso and Gadski. They have... but they didn't. They did however give us big chunks of *La Forza del Destino*, duplicating only "O tu che in seno agli angeli" and a sizable hunk of *Un Ballo in Maschera* available, for the present at least, only on this CD. This along with the "Ingemisco" from Verdi's *Messa da Requiem* is enough to make this CD a must for any true collector of Caruso.

So here are five CDs of the best singing to be found on any records.... cylinder, disk, cassette, CD, DAT, whatever. Caruso is Caruso whatever format he may come in. The sound, I admit, is variable. Today, February 27, 1989, I am most comfortable with the sound of Pearl GEMM CD 9309. The surface noise, pops and clicks are there... but not so prominent that they're in the way. The sound is as good or better than most of the LP transfers I've heard of the same material

and while maybe a mint 78 would be preferable for the first two or three playings, pretty soon the surface noise would get in the way as the heavy arm and reproducer of the 78 machine took its toll on the fresh shellac. At the bottom of the pile is Price-Less D 18371 with an excess of surface noise and that kind of horn distortion that I refer to as "acoustic-woof." It was okay on the old machines that usually couldn't reproduce it anyway, but on today's wide-range Hi-Fi Stereo or Digital systems, it sticks out like the proverbial sore thumb. Between these are EMI, RCA and Suite. What is more important about Suite is the excision of the opening instrumental measures of *Celeste Aida*. I also question the selectivity of EMI/Angel who, rather than duplicate the same items, have given us only one version each of the arias which Caruso recorded more than once in his Milan days. Also missing is "La donna e mobile" which Caruso recorded for Zonophone as X1555. There's certainly room for one more track on a CD that plays only 59 minutes and 34 seconds. But then they never said it was complete.

So where does all this lead? Here today, on what would have been Enrico Caruso's 116th birthday... more than 68 years after his death, I am sitting at my typewriter writing about Enrico Caruso... listening to him on compact disc. It is a voice that has endured the tests of time and technology. Throughout the generations that have passed since these records were made... the playing speed of records has changed... the size of records has changed... the power of operating the turntable and amplifying the sound has changed. One thing has remained the same. The voice of Enrico Caruso captured in a moment of time... perpetuated for an eternity... this will never change... and thank the Lord for that. □

We have received a list of Errata from Steve Jabloner for Michael Scott's new book entitled *The Great Caruso*. If you are a current subscriber & would like a free copy of the corrections, please send an SASE to APM. □

We receive many requests concerning the correct date of Caruso's Pathe/AICC cylinder recordings. Readers are referred to APM, Vol. V, No. 4, in which Martin Sokol established conclusively that the three cylinders were recorded between October 17 and 28th, 1903, and released as both standard size and Salon-size black-wax molded cylinders. His first disc records (10 G&Ts) were recorded on April 11, 1902. □

Did He Have a Highball?

The Caruso-Farrar *Butterfly* Duet

by Gary A. Galo



One of the most persistent rumors circulating among collectors of historic vocal recordings concerns the incomparable rendition of the Duet - "O quanti occhi fisi" - from Act I of Puccini's *Madama Butterfly* made by Geraldine Farrar and Enrico Caruso on March 10, 1908. According to the "believers", Caruso stopped at a restaurant (unnamed) on his way to the recording session and over-indulged in some form of alcoholic beverage. Recognizing his "tipsy" condition when he arrived at the studio, Farrar substituted her fiendishly clever editorial comment "He had a highball" for the original text of "Si, per la vita" when the recording was made. In my opinion, close scrutiny of the record in question, Victor 89017/8011, does not support the long standing rumor. My analysis is based on two copies of this recording, an original pressing bearing the "Grand Prize" label and a "Patents" label version pressed only a few years later.

It is important to note that no alternate takes were made of this recording (1) (3). A single matrix number, C-6026, was assigned by Victor and all re-issues must, therefore, have been made from this single take. This rules out the possibility of an alternate or unpublished version containing the alternate text. Checking the origin of the word "highball" does not help in this case as the word was first applied to a tall glass whiskey, soda and ice drink in 1899.

Perhaps the best way to clarify this situation would be to juxtapose the original text and the alleged substitution.:

Si, per la vi-ta

He had a high-ball

Acoustical recordings can, admittedly, be difficult to analyze, but I do have excellent equipment for reproduction of historical recordings and I think I can decipher as much information from those grooves as most collectors. I believe the consonants, not the vowels, are the key to determining what Farrar actually sang. Certain vowels are extremely difficult to decipher in a soprano's upper register, particularly when recorded acoustically.

When Murray Hill Records issued their complete Caruso recordings in 1973, they perpetuated this rumor and suggested dropping the pitch on the recording in order to hear the text more clearly. I agree that reducing the turntable speed does measurably clarify the text but the outcome does not

support Murray Hill's views on the subject. On my own equipment, lowering the pitch by a whole step offers an even clearer indication that Farrar sang the text as written.

The first consonant is, to my ears, indecipherable. The limited frequency range of acoustical recordings removed the characteristic sibilant sound of the "s". The second and fourth consonants are a different matter. The "p" sound is clearly audible on the second word in the phrase. It certainly comes much closer to resembling a "p" (per) than an "h" (had). The "l" which begins the third word in the phrase is attacked so lightly by Farrar that it is difficult to tell with certainty, but the consonant heard at the beginning of the final word is unmistakably a "v". To my ears, there is not even a remote resemblance to an "h" at the beginning of "vita". Finally, the sound of the "ah" vowel remains open to the end of the phrase. There is no sign of a consonant at the end of the word, as one would expect in "highball. All of the characteristics described here are even further enhanced when the record is played a whole step flat.

The preceding analysis will probably fail to persuade many who read this. I have listened to the record many times, both at score pitch and a whole step lower, and I am convinced. Nonetheless, given the "primitive" sound on the original recording, combined with the fact that many collectors do not possess equipment capable of retrieving the finer subtleties, I can understand why some may still believe that they are hearing "He had a highball". There is, however, one aspect of Farrar's performance on which I will rest my case, since the evidence is so clear that even the greatest of skeptics might be persuaded.

My closing argument has to do with Farrar's phrasing. The original text contains a comma after the word "Si", and Farrar follows the librettist's instructions meticulously. After she sings "Si", a break in her matchless legato can be clearly heard. Reducing the speed makes it even more apparent; Farrar inserts a deliberate break in the phrase between the first two words. What possible reason could she have had for doing so if the text were really "He had a highball", as so many still believe? I hope no one is accusing her of having something to drink!

Related to this "highball" rumor, but not as widely circulated, is the even more ridicu-

lous notion that Caruso replied "Vieha, vieha" (which means 'old woman' in Spanish) rather than the Italian "Vieni, vieni" as written in the score. It is true that Caruso did make a slight deviation from the printed score, but the *second* 'vien' is sung exactly as written, requiring neither sophisticated playback equipment nor particularly sharp ears - the final vowel is indeed an "i" rather than an "a". The two syllables of the first "Vie-ni" are written as a dotted quarter note followed by an eighth note. This is where Caruso deviates from the score. He sings *three* syllables - "Vie-ni, ah" - as an eighth note followed by a quarter and another eighth.

Aida Favia-Artsay heard this differently (2), stating that he sang the phrase "Vien, ah vieni" (presumably with the rhythm left as written). I must disagree with her on this point. The rhythmic alteration and the text "Vieni, ah vieni" are plainly evident to me. But we certainly agree that Caruso did not utter any insults in Spanish in response to a change in text which Farrar never actually made anyway.

Favia-Artsay commented on this matter in her column "Grace Notes", which appeared in the February 1973 issue of *Hobbies Magazine*. In it, she quotes a letter from reader Cara Hartwell of Ontario, Canada. Hartwell recalled a "complete denial by Miss Farrar" and further stated that "Miss Farrar was vehement in her denial" of the story (which had first been circulated when?). Favia-Artsay went on to point out how a soprano will often alter the sounds of certain vowels and consonants in the upper register in order to facilitate ease of vocal production. To support her argument, she offered a quote from a book by none other than Mathilde Marchesi, which explains the limitations imposed on pronunciation in a soprano's top register. The difficulty in determining the exact vowels sung by Farrar could explain why so many have believed that she sang something other than what was written.

I hope that readers will give this superb recording a re-evaluation by listening, with an open mind, to the passage in question, and consider the arguments I have made. Then I am sure there will be general agreement that Caruso had no highball on March 10, 1908. Or if he did, there's no evidence of it on this recording.

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- (3) Secrist, John. *Caruso Discography*, published in Francis Robinson's *Caruso: His Life in Pictures*. Bramhall House, NY, 1957.

BOOK REVIEW

His Master's Voice/La Voce del Padrone: The Italian Catalogue. A Complete Numerical Catalogue of Italian Gramophone Recordings made from 1898 to 1929 in Italy and elsewhere by The Gramophone Company Ltd. Compiled by Alan Kelly & the EMI Music Archive, Greenwood Press, 1988, 462 pp., \$65.

Reviewed by William R. Moran

It seems hard to realize that it has been over fifty years since the publication of the first editions of Julian Morton Moses' *Record Collectors' Guide* (NY, 1936) and Robert Bauer's *Historical Records* (Milan, 1937). It has thus been at least fifty years since this writer began, in a very amateurish way, to attempt to revise and correct those early record collecting Bibles, and forty-two years since results from that effort were seen in the 1947 publication of Bauer's *New Catalogue of Historical Records*. Such corrections and revisions were based on old catalogue listings, records located in private collections, and "finds" reported in such periodicals as *Hobbies* (USA) and *The Gramophone* (UK). The hours of searching for information were part of a formative education, but often more questions were raised than answered.

Working with G&T/HMV catalogue and matrix numbers, it became obvious that these were assigned according to some well-established codes which inquisitive collectors began trying to sort out from the evidence at hand. Unfortunately, similar interest did not seem to be a part of the make-up of the then self-appointed doyen of British collectors, P. G. Hurst, who conducted the monthly "Collector's Corner" in *The Gramophone*. He touched briefly on the matter of the language code for Gramophone Co. catalogue numbers in the June, 1931 issue of that periodical, but in the same issue noted: "The matrix numbers have so far completely baffled me and I should be obliged to any reader who could supply the key." Aside from a single repeated request for reader assistance in the August issue of the same year, no further word about these basic concepts ever again appears in his columns, which ran through March, 1937. In spite of the fact that Fred Gaisberg of the Gramophone Co. was still around, and even supplied an occasional letter to Hurst's column, no one was interested enough to ask the one real authority to contribute a full explanation of the G&T/HMV catalogue and matrix numbering systems.

Looking back, Hurst did admit in his 1946 book, *The Golden Age Recorded*, that some of the "Collector's Corner" discussions were conducted "at times with greater enthusiasm than accuracy" - a major understatement! In his first column (May, 1931), Hurst informed his readers that "it may be news to some to know that, although their original labels stated they were

recorded in Milan, Caruso did, with the exception of the 'Mattinata', make his "Milan" recordings in London." He stated that the 12" recording of "Mi par udir ancora", copies of which are clearly marked with a Gramophone Co. matrix number, had been made by Victor! He further informed us that the May 1, 1909 Gadski-Homer duets were recorded in 1916! Some of his "authoritative" statements have unfortunately become fixed, by repetition, in the literature, in spite of having been discredited by later indisputable research. On the other hand, others of his pronouncements (e.g. in April, 1934, that it was an "open secret that [the name of Enrico di Primo] was a pseudonym for Caruso") were quickly expunged before any serious harm was done. Without quite admitting that he was in large part responsible, he also stated in his 1946 book, "As the infant cult [of record collecting] began to feel its legs, it did what many other infants had done -- it tried to run before it had learnt properly to walk, and this progress was marked by the (generally untimely) appearance of embryo books -- or more properly catalogues -- intended as guides to collectors... The results were not happy." To expand on a theme initiated some time ago by Mr. Kelly, workers in the field (like Robert Bauer, and those, including the present writer who spent long hours helping him) were akin to dilettantes dabbling in archaeological matters by collecting pot shards rather than approaching their researches in a professional manner and building a solid scientific foundation. In short, the cart had gotten in front of the horse!

It wasn't until Mr. Kelly and his associates John F. Perkins and John Ward undertook a full explanation of the early Gramophone Co. mysteries in two articles published in *The Record Collector* (Vol. XXI, Nos. 11 & 12, Mar. 1974 & Vol. XXIII, Nos. 3 & 4, May 1976) that the full story was told in print. It is because these two specific references are not noted in the Bibliography that I give them here, since they are important background, not only for the present work, but necessary to establish this first volume in a framework of other volumes to which we can hopefully look forward. Together, all are needed for a complete understanding of the full span of the recording history of The Gramophone Co. By way of a very much over-simplified introduction, it must be pointed out that the early recording activities of The Gramophone Co. were undertaken by a team of traveling "experts" who spread from the company's London office throughout Europe, Africa, and parts of Asia with portable recording equipment. Each would set up temporary "studios" in major cities and would record all manner of talent from local bands, cabaret singers, and street musicians to opera and concert singers. They would ship their wax masters back to a central factory, located in Hanover, and move on to a new location. Each technician maintained his own numbering system for these waxes, which numbers were entered on

log sheets also sent to the factory. Each of the experts was assigned individual code letters for the products of his work; the factory then placed satisfactory recordings in certain basic classifications which were coded in an elaborate system of catalogue numbers. These first assigned the recorded material to number blocks by language (10,000 Oriental; 20,000 Russian; 30,000 French; 40,000 German; 50,000 Italian; 60,000 Spanish, etc.). Then within these blocks, internal blocks were set up to indicate the type of selection: band, orchestra, vocal, along with finer designations such as male or female solos, duets, etc. Thus catalogue number 52000 is a 10" male solo in Italian; 052000 is a 12" male solo in Italian; 54000 is a 10" duet in Italian; 054000 is a 12" duet in Italian; 32076 is a 10" male solo in French; 032076 is a 12" male solo in French, etc.

It is important to note that the assigned catalogue numbers were a classification dealing with the selection involved, and carried no implication as to where or when each was actually recorded. Thus, in the last example given above, 32076 was a Renaud recording made in Paris in 1901 (matrix 711-G) whereas 032076 was a Gramophone Co. catalogue number assigned to an Improved Victor matrix (C-6236) recorded by de Gogorza in the US in 1908!

As far as matrix numbers are concerned, it has been noted that each expert was given identifying letters, but if recordings made at the same session were in different languages, they might bear adjacent matrix numbers, but would of necessity have unrelated catalog numbers. Thus, matrix 1124e and 1125e were numbers assigned to recordings of the American baritone Clarence Whitehill, both recorded by Will Gaisberg in Bayreuth in 1904, but one, being in German, was given catalogue number 2-42931 and appears in the German Catalogue; the other, being in French, was listed in the French Catalogue as 3-32223.

Once again, the above is a simplified version of events to set the stage for the new Kelly book which lists the G&T/HMV "Italian Catalogue" from 1908 to 1929. The reason for the 1929 cutoff is that the entire numbering system underwent a complete revision after this date. As can be seen from the above examples, the titles "French" or "German" or "Italian" Catalogues do not mean lists of selections recorded only in those countries. Also, it must be made clear that the present volume is not simply a re-printing of some "Italian Sales Catalogue" previously issued by The Gramophone Co. No such catalogue has ever existed before, for this is made up of a compilation of recordings published and withdrawn in a never-ending complex stream over a period of 30 years. It is thus a *complete* listing of all catalogue numbers (together with their associated matrix numbers and recording dates where known) assigned to the so-called "Italian List" from whatever date or origin. It thus contains recordings made in the Italian language or of Italian music, but

recorded in Germany, England, France, the United States (by Victor) or whatever. Some of them actually may never have been offered for sale in Italy.

The main catalogue has been divided into three sections: a) recordings issued on the Gramophone label from 1898 to 1929; b) recordings issued on the Zonophone label from 1903 to 1909 (and 1914-15); c) recordings issued on the Gramophone Green label (which replaced the Zonophone label). Each entry gives, under the original catalog number, the matrix number, the date of recording (where available), the names of the artist(s) involved, and the title of the selection. Those are followed by alternative catalog and coupling numbers for those which appeared in double-faced form.

In addition to an informative introduction, the book contains a number of valuable tables which detail the recording technicians' names and their assigned code letters, Gramophone and Zonophone number blocks assigned to each country, and a summary table of the Italian Catalogue numbers, showing types of recordings in each sub-block. There is a table listing the double-faced initial letters and label-colors for not only those records listed in the Italian Catalogue, but also where each of these series was actually pressed. A most important table gives the "diaries" of the various experts for Italian recording sessions, together with the actual matrix numbers cut by each, with session dates and location. The book concludes with a complete Artist Index (pp. 435-462).

Here, then, is a really comprehensive listing based on what can be found in the files of The Gramophone Co. for the "Italian Catalogue". These data have been expanded from time to time by additional bits of information gained from all manner of published discographies and supplied by collectors. It can be said with some authority that further "official" information from company files on these records will almost certainly not be forthcoming: this work will truly stand as the ultimate source for this basic information from this time forward. It should be noted, however, that while the official files must, as always, be the starting place for recording research, careful examination of the actual artifacts can often produce additional data. There are always some surprises: for this writer, as an example, it came as a revelation that Apollo Granforte's recording of the Fascist Hymn "Giovinezza" instead of having been made in Italy as one might suppose, was actually recorded in Small Queen's Hall (relayed by wire to recording machines in Gloucester House) in London, with an English orchestra and conducted by the Gramophone Company's "house" conductor, George W. Byng. And it came as a surprise to Alan Kelly when I reported to him that I actually had two

published takes of this recording (when the files indicated that only one had been issued) and that a chorus was present, since this is not mentioned in the files either, although noted on the label. Now we have a proper place to note further refinements in a systematic fashion.

The early works of Moses, Bauer, R.D. Darrell, Clough & Cuming, John R. Bennett and many others who have labored long and hard in producing catalogues and lists of records with varied formats and encompassing many different parameters have long served collectors and researchers, and many of these works will continue to be of limited value. But the day of the hit-or-miss patchwork gathering together of miscellaneous information about recordings with vaguely fixed scopes and limits will come to an end as books like the present one are generated. With the publication of this definitive Kelly volume, we have a model for future editions, and eventually we will have parallel works for the English, French, German, Russian and other Gramophone Co. catalogues. Eventually, these works should be carried at least to the end of the "78 rpm-era". The work of Kaleric Liliedahl (*The Gramophone Co.: Acoustic Recordings in Scandinavia and for the Scandinavian Market*, Finnish Institute of Recorded Sound, Helsinki, 1977) should be noted as a major contribution to this effort... hopefully this will continue on a company basis. This same Finnish Institute has been responsible for the publication of several important works dealing mainly with material of local interest. Much good basic work has already been published on Edison cylinders and discs; that compiled from company files is by far the best. Published material on Pathe suffers from lack of availability of company documents, which will very possibly be the fate of future work on smaller companies. Readers will, I'm sure, be aware of the publication of *The Encyclopedic Discography of Victor Recordings* which will soon have its third volume (watch these pages). Work is progressing on similar research projects for both English and American Columbia, American Zonophone, etc. The organization of the factory data from the files of Fonotipia is in progress also. The talent of many collectors seems now to be directed toward eventual publication of fundamental research which will provide accurate information for future discographies in every possible field. Such work should be encouraged: it is basic to the preservation and use of all recordings which should be looked upon as historical documents. All serious collectors will welcome Alan Kelly's outstanding contribution to the professional documentation of a large segment of recorded history, and support this fine work and that of the future by proving to the commercial publishers who have gambled on our efforts that these projects are worthwhile in every sense. □

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Edison 1911 Opera cylinder phono, Mod. A, Ser no. 32SL, type SM. Five drawer cabinet, orig. oak, with 80 cylinders, all exc cond. \$3900. Dennis Szabo, (215) 745-8480. (82)

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Stella Music Box, Ser. No. 54558, ca. 1900. Fine original condition with 26 playing discs, \$2900. Phone eve's (215) 745-8480. D. K. Szabo, Philadelphia, PA. (82)

PHONOGRAPHS FOR SALE

Victor V phono for sale. 'K' horn with 20" bell, Exhibition sound box, exc. cond. Geo. Birringer, 650 Glowood Dr., Pittsburgh, PA 15227. Or (412) 882-3859, after 6 pm EST.

The Musical Museum

Deansboro, NY 13328 is clearing out two storage barns. SASE for priced sales sheets.

Victor rear-mt. Monarch Special with 22" wood horn, \$2500. Edison Concert with 15 orig. 5" records, \$2800. All offers considered. Vince De Andrea, 215 Mansion Rd., Wallingford, CT 06492. Or (203) 288-1895.

1000's of parts & accessories (orig., n.o.s. & repro.). Expert repairs, no job too small. Buy and Sell. Great Lakes Antique Phonograph, George Vollema, 1401 Maple-row N.W., Grand Rapids, MI 49504. Or (616) 453-6567.

Victrola 8-12 w/ 8 albums, like new, w/ small white dog "Victor". (near Duluth). Ruth Vincent, Rt. 1, Box 132, Solon Springs, WI 54873.

PHONOGRAPHS WANTED

Looking for a Victor Jr.; Victor Deluxe Monarch, and Berliner Trademark machine. All good cond., original, reasonable. Dona Miller, 678 Sterling Dr., Eugene, OR 97404. Or (503) 689-6782.

Info wanted on wooden case phono, 14" x 19" x 18", with brand STE. Can anyone help? Susan Crossman, 13767 NE 20th Place, #3, N. Miami Beach, FL 33181.

Want Victor R, Mikiphone, Columbia Baby Grand piano-shaped disc phono, Columbia BH, any cond. Paul Goldberg, 1806 Warfield Dr., Nashville, TN 37215. Or (615) 298-4436.

PHONOGRAPHS WANTED

Phonograph Collectors are invited to join the California Antique Phonograph Society (**CAPS**), and may send \$10. for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. C.A.P.S., P. O. Box 67, Duarte, CA 91010.

Receive "In the Groove", along with other benefits from the Michigan Antique Phonograph Society (**MAPS**). \$12 a year gives you full membership and 12 issues of the Newsletter. You will get to know collectors all over the U.S. Free classified ads available to members. Join now or send SASE for more info. MAPS, 2609 Devonshire, Lansing, MI 48910. (TF)

Want Victor Orthophonic phonographs: Credenza, Granada, Colony, Consolette. Any cond. Ralph Banta, Rt. 1, Green Forest, AR 72638. (81)

If someone out there in Victor or Edisonland has a Victor IV (Four), mahogany or oak, with or without a horn, and would like to sell or trade, please call or write me. John A. Juday, P.O. Box 62, Soap Lake, WA 98851. Or (509) 246-1627. (82)

Edison Business Phono with 'eyeglass' recorder/reproducer. Also info books of dictating machines wanted. State cond. & prices. Rolf Rekdal, 6470 Eresfjord, Norway.

HELP: I NEED PARTS!

Need Edison Diamond Disc Long-play reproducer; exterior horn for Harmony phonograph. Richard Jewell, 2004 Nakoma Pl., Raleigh, NC 27606. Or (919) 782-3170.

Need metal folding horn. Jim Kenealy, 4015 NE 178th, Seattle, WA 98155. Or (206) 364-1436.

HELP: I NEED PARTS!

Anyone have info as to type of key/crank for Victrola portable, mod. 2-55? Ron Pendergraft, 4611 Calaveras Ave., Fremont, CA 94538. Or (415) 792-4155.

Want Columbia mahogany horn. Trade Columbia oak or brass, or Victor V oak horn. SASE for phono and radio list. Jim Collings, 12005 Victoria Pl., Oklahoma City, OK 73120.

Horn for front-mt. Zonophone wanted. Also have Victrolas for sale. Arthur Miller, eves (516) 671-0289.

Tone arm & reproducer for Columbia BI, any rear mt. Columbia disc type should fit. Alvin Heckard, RD 1, Box 88, Lewistown, PA 17044.

Horn with aluminum bell and corrugated body of thin steel, may be painted red/orange. Should have attached elbow. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503.

Need tone arm for Aeolian Vocalion Graduola and grille for Arionola table model. Don Collins jr, 15 Green Dr., Salem, NH 03079.

Tone arm & reproducer for rear-mt. Zonophone. Front support brackets, tone arm & reproducer for front-mt unmarked Columbia disc phono. Don Bowman, 211 Dawson St., Waterloo, Ont. N2L 1S3 Canada. Or (519) 884-7882.

Looking for original Berliner strap-type reproducer. Original tinfoil phonograph. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. (83)

Starr outside horn 12" disc gramophone (USA) needs brake, speed control parts, horn elbow. Owner needs contact with other Starr owners (w/ or w/o glass panels). John Bittance, 2720 Derbyshire Rd., Cleveland Hts., OH 44106.

HELP: I NEED PARTS!

Want parts for Rosenfield Illustrated Song Machine and Rosenfield coin-operated record player. Also coin-operated phonographs, music box from old slot machines, and unusual coin-operated gambling, music and arcade machines. Mike Gorski, 1770 Dover Rd., Westlake, OH 44145. Or (216) 871-6071. (81)

Glass lid (hinged) for mahogany floor cylinder cabinet; empty Edison spring-motor and Triumph cases; Conn double-bell Wonder horn & reproducer. Great trades or cash. Greg Sullivan, Box 607, Dover, MA 02030. (508) 785-1249. (81)

Columbia oak horn, Symphony type. Will pay top price. John D. Larsen, 1301 E. 11th, Duluth, MN 55805. (84)

Need parts or junkers for open-works cylinder units, such as Puck, Columbia AP/Q, and Kiddie phonos such as Pigmy-phone, Miki-phone, & Peter Pan. Condition & price. Elwood Armstrong, 5881 NW 14 Ct., Sunrise, FL 33313. (81)

Original Columbia floating reproducer; two UX-226 radio tubes. T. J. Novak, 190 Barker Rd. E., Gilbert, MN 55741. (81)

Columbia back-mounts, horn elbows, and tone arms. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (89)

Columbia Graphophone electric motor (AC/DC). Parts for Columbia coin-op ISL. Sami Sheena, 534 Main St., Westbury, NY 11590. Days (516) 334-5959 or eves (516) 626-1209.

Want Columbia 10" turntable, early type. Columbia 16" bass/black horn. Brass Columbia elbow for front mt. Crank for Col. Type AJ (disc). Dennis Boyles, 1154 Allentown Rd., Lansdale, PA 19446.

HELP: I NEED PARTS!

Need Victrola No. 4 reproducer, diaphragm cond. not important; Lambert Concert (5") cylinder. Have *Greetings from the Bunch at Orange* for sale or trade. Tad Dragoski, 507 Coal Valley Rd., Clairton, PA 15025.

RECORDS FOR SALE

500 operatic & vocal 78's, many Victor, but other labels, incl. European, good cond, no list, \$2000. Wm. Edgerton, Box 88, Darien, CT 06820. Or (203) 655-0566. (82)

Beautiful new colorful record boxes (replicas) for Edison Royal Purple, \$1.50 ea. Blue Amberol (orange style), \$1.00 ea.; Columbia Indestructible (red style), \$1.00 ea.; Lambert (for pink cyls.), \$2.00, incl. lids and labels for Edisons. Postage extra. Burdette Walters, Box K, 610 8th Street, Wellsburg, IA 50680. (83)

Send SASE for latest 6-page list of fascinating, entertaining and historical tape-cassettes. Top quality recordings from the past and the present, sure to please. Write: **Merritt Sound Recording**, 223 Grimsby Road, Buffalo, NY 14223. Or (716) 877-6151.

Major auction should be ready later 1989. Rare opera, instrumental, some personality and curiosities, catalogs, books, etc. For free list, send SASE to Lawrence Holdridge, 54 E. Lake Dr., Amityville, NY 11701. Please state your collecting interests.

HAVE YOU EVER — WONDERED? —

What historic operatic performances should sound like? Newly discovered sources of performances superior to anything previously offered! Send SASE to **Omega Opera and Symphonic Archives**, P. O. Box 305, Pomona, NY 10970. (90)

RECORDS FOR SALE

Conducting your own mail-order auction? Keep your records accurately and easily with new software developed by a record collector and mail-order auctioneer. Keeps track of all bids, lists winners automatically in alphabetical order with addresses, prints invoices and mailing labels, consignment items, "items not won," etc. If you can collect records, you can run our software! Write for demo disk (\$10.) or order full package for \$189. Tim Brooks, **Bulletproof Software**, P.O. Box 41, Greenwich, CT 06831. Or (203) 531-1842. CT residents 7.5% sales tax.

Quarterly Record Auctions: 78s, LPs, Catalogs, 1900 to early 1940s. Jazz, popular, classical, ethnic, C&W. Send SASE. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783. (89)

Sound Box Restoration!

I can give your reproducer a warm, natural tone, with greatly reduced surface noise, and practically zero record wear. Special gasketing materials and diaphragm treatment techniques will give your reproducer better-than-new performance. All makes and models, with Victor and Diamond Disc a specialty. \$50. per restoration, all work on approval. Pay only after you hear it! Bob Waltrip, 908 Tenth St., Levelland, TX 79336. Or (806) 894-1830. (81)

Exceedingly rare cylinders & discs, wood horn & Orthophonic phonographs, cylinder & disc phonos, cyl/disc music boxes, upright & grand player pianos, radios, telephones, fans, and just plain good company. When in Houston, why not drop by and have a glass of iced tea at **Memory Machines**, 1726 W. Alabama, Houston, TX 77098. Or (713) 522-5399. Ask for Kurt! (81)

RECORDS FOR SALE

Old 78rpm records, Caruso, Galli-Curci, some one-sided. Gordon Campbell, 1465 Millbank SE, Grand Rapids, MI 49508.

From Edison to Elvis (and a little beyond). Phonographs, records, sheet music, reproduction Nippers. Shop open Tues-Sat. from 10-5, and Sun from 12-4. Call (201) 335-5040. **The Olde Tyme Music Scene**, 915 Main St., Boonton, NJ 07005.

Do you collect pre-1930 records? Our auction list offers the best selection of rarities, plus historical info and accurate descriptions. **Terra Firma**, Box 10307, Rochester, NY 14610.

30,000 78rpm records for sale. David Eccleston, Call (301) 654-3655.

Ten inch 78rpm auction closing in December. Send postcard after Summer with name & address for a copy of auction list. Anton Johannes, RD 3, Box 253, Pine Bush, NY 12566

Empty Victor Record Albums! Complete the set in your Victrola. Also Columbias, Brunswicks, others, over 100 available. SASE for list. Tom Hawthorn, 2143-A Second Ave., Sacramento, CA 95818. Or (916) 454-9120.

RECORDS WANTED

Want to buy 7" and 10" one sided recordings by Cal Stewart (Uncle Josh) on nay label. Michael Bartholomew, 6560 Pine Cone Drive, Dayton, OH 45449. (84)

Collecting ragtime records, disc & cylinder, as listed in Jasen's "Recorded Ragtime, 1897-1958". If not sure if selection is ragtime, I will check. Jack Spencer, 403 Dell Ave. SE, Huntsville, AL 35802.

RECORDS WANTED

Want to buy **military and concertband** records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. **Frederick P. Williams**, 8313 Shawnee St., Philadelphia, PA 19118. (81)

Need tape recordings of 1920s trumpet player, Randy Brooks. Will pay \$5 per "side."; after 4 sides, will negotiate. Bill Gerrey, 154 Hermann St., San Francisco, CA 94102. Or (415) 552-9671.

Looking for "Home recordings" or taped copies of cylinder or discs - prefer folk "letters" of historical interest, ethnic or foreign, jazz, etc. Don Hill, HC 64, Box 77A, Oneonta, NY 13820.

Want to buy anything by Wagner prior to 1935. 78s by orchestra, sung, discussed (lectures). American Wagner Ass'n, Dr. V.A. Pasqua, Pres., 77 Cooper Lane, Larchmont, NY 10538. Or (914) 834-7239.

Will pay \$50 each for excellent cond. Emma Carus on Columbia 1763, 1764, 1765. Thanks. Roger Landroth, 621 Third St., Brooklyn, NY 11215. Or (718) 499-5397.

Want Whoopee Makers Vo 15763, Pletcher QRS 1055, Seidel Ge 6295, Oliver OK 8235, Williams OK 8443, Arcadian OK 40562. Help. Robert Fertig, 109 Washington St., Canandaigua, NY 14424.

Looking for Edison DD 50936 Weltzin Blix, 51891 Gus Reed, BA 2065 T.F. Why; 2M 4902 Hooley, 9045 Stanley. James Rider, MD, P.O. Box 156, Nortonville, KS 66060.

Pathe discs wanted that play from center to the outside. Walter Smartt, Rt. 1, Box 300, Rising Fawn, GA 30738. Or (404) 398-3946. (83)

RECORDS WANTED

Buying 78 rpm dance band, jazz, 1920-1935. Single records or collections. Send your sales/auction list. **Shellac Shack**, Box 691035, San Antonio, TX 78269. (81)

Want recordings by Rudy Wiedoeft. Collector will pay fair prices. Charles Selzle, 1750 Cleveland Ave., Abington, PA 19001. (85)

Want to buy still good playing 78 rpm acoustic recordings of world famous piano and violin artists. D'Arcy Brownrigg, P. O. Box 292, Chelsea, Quebec, Canada J0X 1N0 (83)

What were highest numbers announced for Edison 2-minute molded cylinders and also 4-min wax Amberols? Thanks. George Blacker, 2144-4 Waterbury Rd., Cheshire, CT 06410.

Want in exc. cond.: Bing Crosby on Brunswick, Columbia & Victor, Al Jolson: Victor 17081, 17318, Columbia A-1374, A-1356, A-2007, A-2106, A-3913. Will pay reasonable prices. Also Enrico Caruso on uncommon labels: Monarch, Deluxe, G&T, Pathe, OperaDisc, Victor Grand Prize, etc. Will pay premium prices. Tom Perera, 114-25 118th Street, S. Ozone Park, NY 11420. (81)

Early brown or black wax cylinders featuring Tom Browne, the Whistler of Holyoke, Mass. He may have recorded in London, Paris (Pathe), Sydney, New York, Boston, between 1889-1906. Top dollar paid if you track them down! James Kass, 48 Cassidy Place #2, Staten Island, NY 10301. Or (718) 273-7250.

Want to buy cylinder & disc recordings by Wm. H. Taft, Wm. Jennings Bryan & Theodore Roosevelt. Michael Bartholomew, 6560 Pine Cone Drive, Dayton, OH 45449. (84)

RECORDS WANTED

78s wanted by Bohemian Military Band (Brouskova Vojenska Kapela), on Okeh & Odeon labels. Robert Kalina, 6920 Dent Ave., Webster, MN 55088.

Want to buy Edison thick records; also a grille for Edison Long-play phono, Model 2-C. Ben Antonelli, 397 Sawyer St., Rochester, NY 14619.

Want John McCormack photograph and Bjoerling too. Clara Koser, 2795 Shore Pkwy, #4D, Brooklyn, NY 11223.

Need Jewish/Yiddish/Hebrew records: 33s, 45s, 78s & cylinders. Charlie Bernhaut, Box 711, Millburn, NJ 07041.

Want all Enrico Caruso items, records, books, autographs, etc. Also Edison Diamond Disc, small or large collections. Aldo Mancusi, 2334 Coney Island Ave., Brooklyn, NY 11223. Or (718) 375-0254, or 375-0711.

Will pay \$35 for Columbia or Oxford cylinder Minstrel record 32045-K-8. Michael Bartholomew, 6560 Pine Cone Dr., Dayton, OH 45449.

Always looking for Edison Long-play records and machines. Also Victor LPs. Robin Rolfs, Rt. 1, Box E-32, Hortonville, WI 54944. Or (414) 731-2965.

Want original 78s (vintage 1925-30) jazz, blues, popular, no classical. Ernie Petko, 2030 Spruce St., Apt. 6, Philadelphia, PA 19103. Or (215) 790-0293 eves.

Need Edison White Label Diamond Disc #52230 in excellent cond. Thanks. 'Sonny' Bert Myers, 931 NW 5th St., Moore, OK 73160.

Operatic 78rpm discs, catalogs, pre-1930; signed photos of singers. Arthur Knight, 128 Fifth St., Providence, RI 02908.

RECORDS WANTED

Laurel & Hardy 1932 78, Columbia DX-370 wanted. Also L&H stage info. Ron Hutchinson, 5 Meade Ct., Piscataway, NJ 08854.

Need Indestructible 2M cylinder or cassette copy of the "Boogie Boo" by Bob Roberts for lyrics. Help! Peter Betz, 10 E. Montgomery St., Johnstown, NY 12095.

Looking for Ethel Merman on Video; Victor/Brunswick/Liberty Music Shop 78s too. Skip Koenig, 1298 Wickapecko Dr., Ocean, NJ 07712.

Exc. or better: Eldridge R. Johnson Improved Record A-347, "Whirlwind Polka" by Herbert L. Clarke. Have some nice 20s, 30s jazz for trade. David Rocco, 1594 41st Ave., San Francisco, CA 94122.

"Nobody" by Bert Williams on Columbia in exc. cond. Also empty album binders for 7" discs. Paul Madore, 104 Waite St., Malden, MA 02148. Or (617) 321-7441.

A few 78s on my want list: Hale Byers Orch., Bruns 3108, Vocalion 15370; Bert Lown, Harmony 892-H, Diva 2892-G. Les Docks, Box 691035, San Antonio, TX 78269-1035.

Looking for Caruso 10" Victor #87211 - "Hantised'amour" in exc. cond. Please state price/shpg charge. Brian Kravitz, 250 Roy Ave., Dorval, Quebec, Canada H9S 3C6.

PRINTED ITEMS FOR SALE

Send for our Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: **AMR, P.O. Box 3007, Arlington, WA 98223. Or (206) 659-6434. (83)**

Talking Machine Madness: The Story of America's Early Phonograph Shows, 1878-1900, only \$4.50. HHP Books, Box 455, Fairfield, OH 45014.

PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to the **City of London Phonograph and Gramophone Society**? Our magazine, the *Hillandale News*, by airmail is \$17. per year, \$13.00 via seamaile. Subscriptions should be sent to D.R. Roberts, 80 Boltons Lane, Pyrford, Woking, Surrey GU228TN, England. Payment should be made to C.L.P.G.S.

Now available! The Complete Entertainment Discography, 1897-1942, by Brian Rust & Allen Debus, almost 800 pages, new edition, \$85. *Edison Cylinder Records, 1889-1912*, lists over 10,000 cylinders (2 & 4 min., Concert, brown wax, black wax, operatic, etc.), \$49.95. And coming soon: **The Patent History of the Phonograph** by Allen Koenigsberg; lists, alphabetizes, describes every U.S. phonograph and record patent. Watch these pages. Available from Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Books about Radios, Records, Phonographs. Current titles: how to do it, price guides, history, reprints, much else. 78 rpm supplies. Long SASE for 6-page list. **The Sound Box**, Dept. APM, Box 226, Ettrick, WI 54627. (83)

The best one-volume history of the Cash Register: "The Incorruptible Cashier" by Rich Crandall & Sam Robins. Amply illustrated & researched. Only \$29.95 ppd. from Vestal Press, PO Box 97, Vestal, NY 13850.

PRINTED ITEMS WANTED

Catalogs, literature or manuals for Delpheon (Bay City, MI) or Brooks (1921) Phonograph (Saginaw, MI). Xeroxes ok. Leon Katzinger, 1406 N. Dewitt, Bay City, MI 48706.

**PRINTED ITEMS
WANTED**

Old phonograph and record catalogs bought, sold & traded.

Watch for new auction!

Please write to **Tim Brooks**, Box 41, Greenwich, CT 06831.

Berliner record catalogs, Lambert cylinder record catalogs, Victor record & machine catalogs (1901-1905). Michael Bartholomew, 6560 Pine Cone Dr., Dayton, OH 45449. (86)

"Jazz Records, 1942-1965" by Jorgen Grunnet Jepson. Help. Ron Lowden, 314 Chestnut Ave., Narberth, PA 19072.

ITEMS FOR TRADE

Hughes Stylus Pathe adapters for reproducers. Also phonograph toys and novelties. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (89)

Want to trade Standard Model X disc horn (90° elbow) for Busy Bee Grand Disc horn (straight end), or buy. John Bittance, 2720 Derbyshire Rd., Cleveland Hts., OH 44106.

Trade my Eldridge Johnson 'M' for Victrola XX, as shown on p. 91 of *Look for the Dog*. Thanks. Ken Washer, 2575 Marchar, Walled Lake, MI 48088. (84)

I have mahogany Victor horn & elbow to trade for oak Music Master cygnet horn. Bernard Wiese, Box 1679, Westlock, Alberta, Canada T0G 2L0. Or (403) 349-4844.

Will trade Edison Disc P2 soundbox for P1, mine in excellent cond. Barry Moore, 4 Waverly Ct., Houston, TX 77005.

Want Columbia disc "Siam Soo", No. A-3379, blue label, buy or trade. Orig. ads (or xeroxes) for dancing dolls research (all types wanted). Also need escutcheon for Columbia Bl. Ulises Beato, 2190 SW 22nd Terrace, Miami, FL 33145. Or (305) 444-6632.

**MISCELLANEOUS
FOR SALE**

Original Edison Creproducer, \$50. Edison 2-min. recorder, \$25. Twenty 2-min. cylinders in boxes, \$70. Gold Orthophonic reproducer, \$75. Art Faner, 1961 Center NE, Apt. 101, Salem, OR 97301.

Replacement spindles for cylinder cabinets. Black cardboard w/ tan caps. I have sold over 30,000 to date. Cost \$27/100 ppd. Timothy Goon, 20675 Lexington Ct., Northville, MI 48167.

Reproduction corner columns for Victor V cabinet. Solid oak, ready for your matching finish. \$12 each or set of 4 for \$40. ppd. The Antique Phonograph Center, Hwy 206, P.O. Box 274, Vincentown, NJ 08088.

Gold-plated 50-play tungsten needles: soft, loud, medium tone. 3 for a dollar or 35 for ten dollars. SASE with order, please. Bob Waltrip, 908 10th St., Levelland, TX 79336.

Needle tins and records of all types (mainly European) bought and sold by collector. Ask for my sales lists & do send yours. Rainer Lotz, Jean Paul Str. 6, 5300 Bonn 2, West Germany.

Phono accessories, such as phonodancers. Our illustrated list is \$1 to APM readers, plus a SASE. We specialize in Siam Soo, as seen in this issue. **Steve Leonard**, Box 127, Albertson, NY 11507. Or (516) 742-0979.

Autographs. Opera, Music, personalities, signed photos, letters, programs & books. Golden Age to present. Free catalog. Want lists welcome. Rudi Sazunic, 33 Orientales 957, 1236 Buenos Aires, Argentina.

Will trade "Greetings from the Bunch at Orange" for any Kinetophone cylinder. Geo. Blacker, 2144-4 Waterbury, Cheshire, CT 06410.

**MISCELLANEOUS
FOR SALE**

**STEEL NEEDLES!
(Loud &/Or Softone)**

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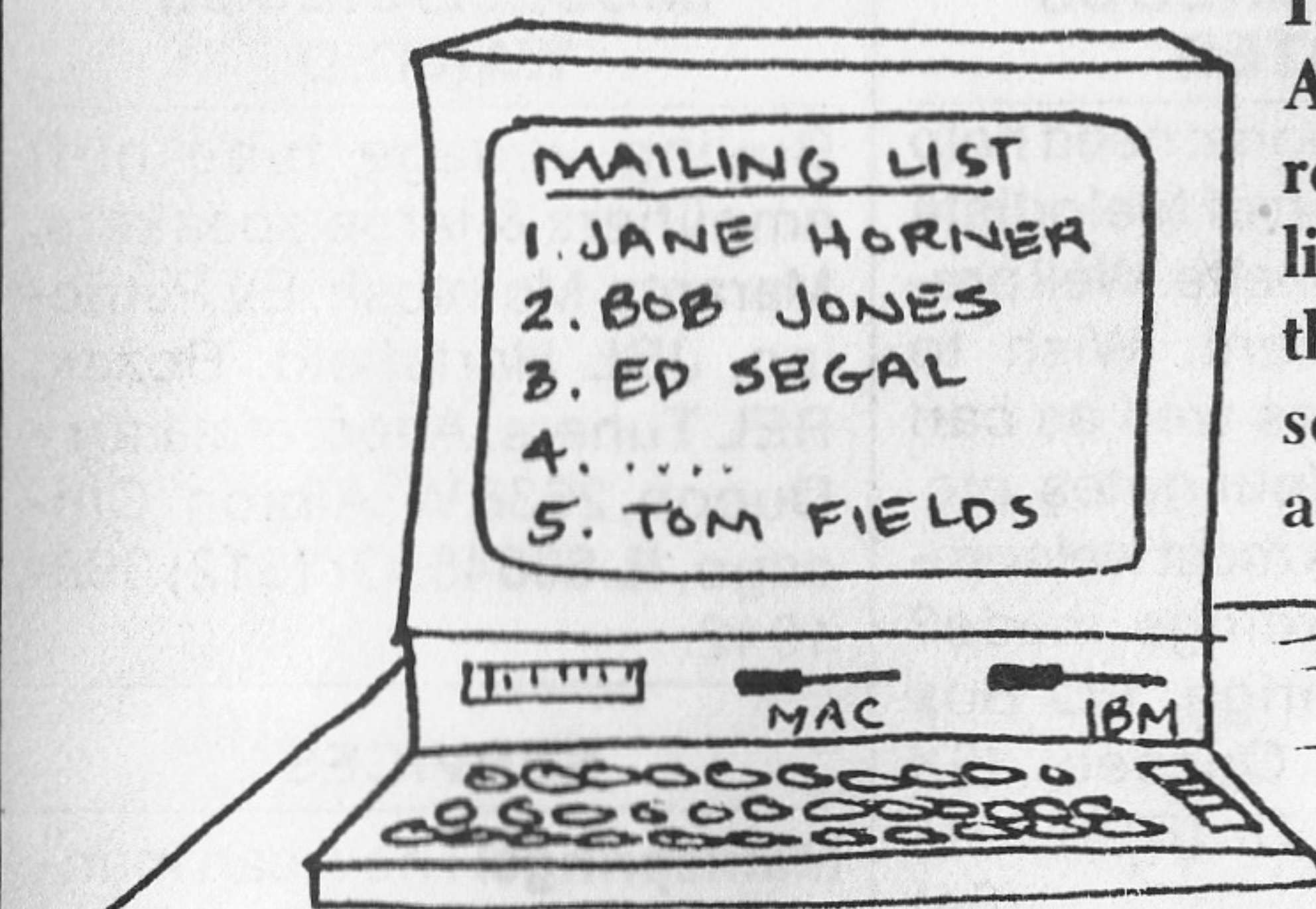
Phono needles & cartridges: Ceramic & Magnetic. Send SASE with your needs. J. J. Papovich, 53 Magnolia Ave., Pitman, NJ 08071. Or (609) 582-8279. (83)

Electronic Adapter to play tapes through any talking machine (fits any Victor Exhibition/compatible), Part #GS-2, only \$55. **Victorian Talking Machine Co., 261 Robinson Ave., Newburgh, NY 12550. Or (914) 561-0132. (81)**

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& Novelties,
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Ragtime Rastus, Shamandy, Banjo Billy, the Fighting Cocks & the Boxers, including the drive mechanism. All for \$145 & 2.50 post. Ask about the first naughty toy ever made for hand-crank phonographs - operates on the same mechanism. The Magnetic Dancers, complete, \$45. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (81)

Collectors' Supplies!
Paper and Poly sleeves for 78s, LPs, and 45s. Japanese resealable sleeves. Steel needles, etc. Free price list. Far West Record Supply, P.O. Box 3027, San Dimas, CA 91773. Or (818) 335-5544.



If you did not bid on my March 1989 Auction, your name may have been removed from my list. If you would like to receive or continue to receive the most outstanding auction lists around, send me your name & address. Stamps are not necessary, but appreciated.



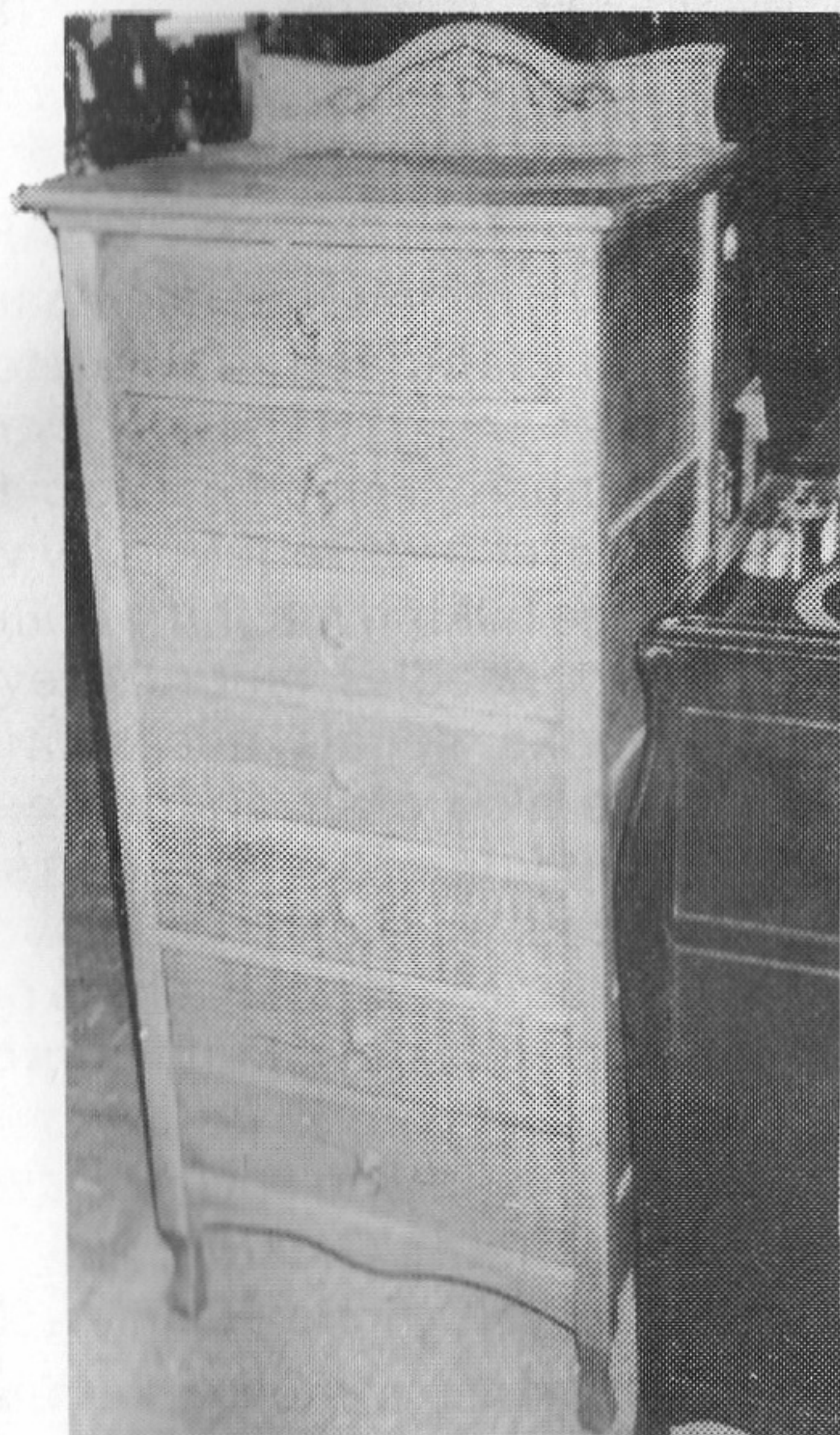
... Did Your Name Disappear? ...

My next list will be (surprisingly) even better than my last. I will have super rare 78 jazz from the 20s and 30s, plus rare catalogs, very rare late Diamond Discs, early 78s, LPs (1930s), advertising Diamond Discs & 78s, scarce politicals, KKK, etc. and cylinders that I think are better than any I have ever had. I will also have some of the "ordinary", such as picture records, "Greetings from the Bunch at Orange", "Let Us Not Forget", Concert & standard size pink Lamberts, early brown wax, Edison LPs, and on and on and ...

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MISCELLANEOUS WANTED

Gramophone Needle Tin Collector



Many tins wanted, particularly American & Canadian. Many British & foreign for sale at \$2., \$3. incl. HMV, Songsters, Columbia. Details and 8-page catalog for \$1 from R. Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. Tel: 0604-405184. (83)

Want old phonograph accessory items, especially US needle tins, dancing dolls, needle repointers, and record dusters. Write or call **Tim Tytle**, 12105 Camelot Drive, Oklahoma City, OK 73120. Or (405) 755-1324. (82)

GRAMOPHONE needle tins wanted to purchase/exchange. Many duplicates available. **Harry Marks**, P.O. Box 1793, Johannesburg, 2000, South Africa. (87)

Phono dancing doll freak seeks purchases & wants advertising for such. Plus opera singers & phono related, unusual advertising wanted. Tom McCarthy, 140 Windsor St., Reading, PA 19601.

Musical Box Society: Our members collect phonographs too. Attend our meetings & receive publications. Send for a brochure. Wayne Wolf, 5130 S. Harvey, Western Springs, IL 60558.

For biography of Ella Fitzgerald, would appreciate recollections, anecdotes, etc. Jim Haskins, Univ. of Florida, English Dept., 4326 Turlington, Gainesville, FL 32611.

MISCELLANEOUS WANTED

Collectors, anyone: need help with restoration of Melodista automatic organette. Well preserved but silent. Wish to have playing as well as can be expected. Your notes, etc. on experiences most welcomed. Any recordings made? D'Arcy Brownrigg, PO Box 292, Chelsea, Quebec, J0X 1N0, Canada. Or (819) 827-0128. (84)

Andrew Koenigsberg, age 9, would like to thank all those who so kindly sent him some foreign coins to start his collection. APM readers are truly the best!

Need Vocalion Organ - have Multiphone lyre case for possible trading; also looking for recordings of V. Dalhart, Paul Robeson, Geo. Gershwin. Thanks. Brooks Low, 511 Ellsworth Ave., New Haven, CT 06511.

PHONOGRAPH SHOPS

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